

Salem
Women's Heritage
Trail



Salem Chamber of Commerce





Salem Women's Heritage Trail



Four Centuries of Salem Women

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of the Salem Chamber of Commerce's
Caroline Emmerton Committee.

The Salem Chamber of Commerce

is pleased to bring you the Salem Women's Heritage Trail. We hope you enjoy walking around our beautiful City and learning about the women who helped shape it. Today, many Salem women continue to provide leadership, and we are proud of the members of the Salem Chamber of Commerce's Caroline Emmerton

Committee who worked so hard to raise funds to make the project a reality. We are also grateful to Bonnie Hurd Smith, for conceiving the project and for writing and designing this beautiful book. We know you'll enjoy what's inside.

—*Joseph C. Correnti, President
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*And thanks to everyone who
 came to an event, submitted
 a woman's name to the trail,
 volunteered, or in any other
 way contributed to the success
 of this project. Working
 together, we did it!*

Introduction

It all started innocently enough, this project that began as an idea but is now—or will be—a book, web site, trolley tour, school curriculum and who knows what else.

I had been working on a research project involving Judith Sargent Murray's recently discovered letter books and was eventually drawn to Salem where several of Judith's friends and family members lived during the eighteenth century. Who were these Plummers and Saunderses to whom she was writing? I wanted to know, so I headed for the Salem Public Library and the genealogies in the Salem Room at the suggestion of my dear friend and lifelong Salem resident Peg Harrington. When we met for dinner later that day, she said, "You know, there's a plaque in the Salem Athenæum that mentions a Caroline Plummer. Is that the same family?" I had just encountered a Caroline Plummer in my research, and I knew that a young "Miss Plummer" regularly accompanied Judith on outings with her daughter. Peg and I dashed across the street to the Athenæum, and its director, John Adams, graciously welcomed us and showed us the plaque. "Do you have any information on Caroline?" I inquired. "Was there a dedication of the building and a program printed, perhaps?" Indeed, there was, and it included a biographical sketch of Caroline written by a close friend of hers that stated, "as a little girl, Caroline was a frequent visitor in the home of Reverend and Mrs. Murray." Eureka! She was, in fact, the same Caroline Plummer.

And there were other Salem women whose names came up in my research, including Elizabeth Elkins Saunders who lived on Chestnut Street and was Judith Sargent Murray's cousin by marriage; Elizabeth's daughters, Mary Elizabeth and Caroline; and Mary Turner Sargent, Judith's aunt by marriage, who grew up in the House of the Seven Gables. When I introduced myself to the staff at The Gables to tell them about my research, I had the good fortune to meet Irene Axelrod who told me about Susannah Ingersoll and Caroline Emmerton. I had already encountered Caroline when I met Ellen DiGeronimo, the director of the Salem Chamber of Commerce, a few years ago on another women's history project. I knew that Ellen had started a women's committee at the chamber and named it for Caroline Emmerton. As a board member and researcher connected with the Boston Women's Heritage Trail, I also knew about the Peabody sisters of Salem, and suddenly it all became clear: the linkages, the coincidences—the women. There was a story that needed to be told, and it was the story of the women of Salem, Massachusetts.

"Tell me what else I need to know," I asked Peg, because we need to do something about this. "Well, you need to know Jim McAllister," she said. "He knows everything." So I called Jim, explained what I was interested in, and he immediately spun out at least two dozen names and sites off the top of his head. "Okay," I said to myself, "this city is crying out for a women's heritage trail. Enough about witchcraft, and as much as we all love the maritime and industrial history of Salem, what about the women?" So I went back to Peg, Irene, Ellen, and Jim, and gingerly asked them, "shouldn't we put together a Salem Women's Heritage Trail? "Yes!" was their resounding response. "And," they said, "we'll help."

Well, as an outsider from Cambridge, I wanted community-wide involvement and ownership of the project from the very beginning so I unabashedly called up the head of every organization in Salem that should be part of it. Thanks to my cohorts, I had a good list of who to contact, and so I met, spoke with, or wrote to Kate Fox at

Destination Salem, Anne Busteed of Historic Salem, Jennifer Evans of the Peabody Essex Museum, Will La Moy of the Phillips Library at the Peabody Essex Museum, John Adams of the Salem Athenæum, Rae Emerson of the Salem Maritime National Historic Site, Annie Harris of the Salem Partnership, Pat Cloherty of the Salem Public Library, and at Salem State College I connected with Pat Gozemba of the Women's Studies Department, Dane Morrison of the History Department, and Pat Parker of the English Department. "What do you think about this idea, and do you want to be part of it?" I asked. Again, I was told "Yes!" on all fronts.

"Great idea," Ellen DiGeronimo said to me at some point, "but who's going to raise the money for the book?" "I don't know," I responded, "what do you think makes sense?" "Well," she said, "this might be a good project for the Caroline Emmerton Committee. Let me talk to the committee and my board, present the project, and find out if they're interested." And they were. The committee wanted to give the project a "home," and the chamber's board of directors unanimously voted on May 19, 1999, to make the Salem Women's Heritage Trail an official project of the Chamber of Commerce and to raise the funds to support it.

At that point, we all swung into action—putting a public face on the project, determining a budget and fundraising strategy, and beginning to work on the actual content. We divided up into task-oriented groups—the Caroline Emmerton Committee spearheading the fundraising—and slowly the project developed. We circulated around Salem a "nomination form" to encourage people to submit names of women or organizations to the project. We secured the support of the *Salem Evening News* and began to place articles. We produced a brochure and began to solicit donations. We began to plan our first fundraising event that was held on November 18, 1999, at the House of the Seven Gables. We all agreed that our keynote speaker had to be Nancy Harrington, president of Salem State College. As the college's first woman president, the first alumna of the college, and the first Salem resident to achieve this distinction, she was our first choice to help launch the project. Nancy agreed to speak, and the event was a great success. The community's support and enthusiasm was palpable. And, very importantly, we secured the commitment to the project of Salem Mayor Stanley J. Usowicz and his wife, Mary.

Fundraising continued under the guidance and skill of Ellen DiGeronimo, Zina Gerolimatos, Joan S. Peck, Linnea Rego, Pam Rochna, Betty van Iersel, and Barbara Zorzy. Meanwhile, I started meeting or speaking regularly with Irene Axelrod, Rae Emerson, and Jim McAllister, to flesh out a list of women and sites to include. I also began spending endless hours at the Phillips Library (something I highly recommend) pouring through histories of Salem, the North Shore, and Essex County, genealogies, their amazing card catalogue, and dozens of items from their collections, including organizational by-laws, publications, commemorative histories, newspapers, magazines, biographies, city directories, diaries, wills, and other family papers. "Doing" women's history is not an easy task, but fairly quickly it became clear that there was considerable content to this project. What I thought might be a fairly simple monograph was looking more like a book. And, along the way, looking through all of this documentation, I discovered that my great-grandmother Louisa Maria Coolidge Hurd had been an incorporator of the Salem Woman's Club in the late 1800s, and that my great aunt, Marjorie Hurd, was a member. She, in turn, was a graduate of Radcliffe College and a practicing attorney in Boston at a time when women did not do such things, and helped finance my own college education.

I was struck by what a debt of gratitude I owed personally to these women and to Salem.

As the year 2000 approached, all of us involved in the project were delighted when the *Salem Evening News* named Caroline Emmerton its "Person of the Century," and we immediately made plans for a Women's History Month celebration for March, 2000 at the Park Service's Visitor Center. The event was another smash. The Caroline Emmerton Committee had already held a fashion show the previous month at the Hawthorne Hotel, and they now set to work planning a Cabaret Night with WBACH radio for May. That last event, coupled with dozens of donations from the community and the Chamber of Commerce's board of directors, put us over our goal of \$10,000. In only nine months, we had achieved our goal.

The writing and design of the book was completed in August, 2000. It was delivered from Deschamps Printing Company on August 31 in time for a celebration at the House of the Seven Gables—the site of our very first fundraising event and the first "stop" on the Salem Women's Heritage Trail. The Salem Chamber of Commerce is now in the midst of creating a stewardship plan for the trail (including a web site), the Peabody Essex Museum is working the trail into their expansion and interpretation efforts, and there is no telling what other ideas people will bring to the project.

To say that this has been a labor of love for all of us is an understatement. We have learned so much, about so many women, about this city we thought we knew, and, I think, about ourselves. One lesson that has been reinforced time and again is how essential it is to record history, to put in writing what we know about the lives of people or histories of organizations we care about—and then give a copy of it to the Phillips Library. I think we have also been reminded by the examples of these people that selflessness, public-spiritedness, generosity, kindness, and honor are what's important. Too often, it seems to me, in today's "me first" climate we forget this standard.

I am enormously grateful to my early cohorts in this effort—Irene Axelrod, Rae Emerson, Peg Harrington, and Jim McAllister—for their invaluable research and writing; to all of the people from Salem's cultural and tourism communities whose commitment and helpfulness never waned; to Ellen DiGeronimo for her ongoing encouragement and support; to the Salem Chamber of Commerce's board of directors for agreeing to take on the project; to the Caroline Emmerton Committee, and especially Joan Peck, who made sure it would be a success; to John Grimes, Paula Richer, and Allyson Stanford of the Peabody Essex Museum who provided much-needed guidance and last-minute assistance; to the staff of the Phillips Library at the Peabody Essex Museum for their tireless retrieving of items from their collections and their good-natured interest in the project; to my colleagues on the board of the Boston Women's Heritage Trail who are thrilled that there will be a second one in Massachusetts; and to Will La Moy of the Phillips Library, whose behind-the-scenes advice and assistance made this book much better than I could have done on my own.

Following in the tradition of the women honored in this book, what started as an idea, a mere conversation, became a community project—a movement, if you will. When we began putting together the Salem Women's Heritage Trail, we all told ourselves that we would be changing Salem forever. We did—for the better.

Bonnie Hurd Smith
Salem, August 31, 2000

Salem Women's Heritage Trail

Welcome.

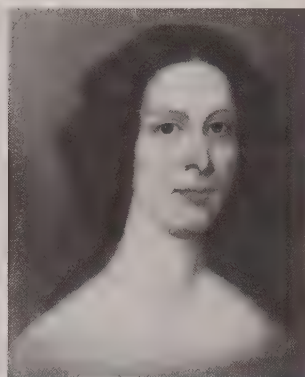
You will notice that the Salem Women's Heritage Trail is arranged in numerical order, but feel free to jump in at any point—at Site #1, the House of the Seven Gables, at Salem's Visitor Center on New Liberty Street, or anywhere else that's convenient. (We've provided a map of sites on the inside back cover.) Wear comfortable shoes, bring sunscreen, water, a sweater, etc., and *enjoy!*

S1

Home of Susannah Ingersoll and
Mary Turner Sargent; Caroline Emmerton,
Cent Shops, and Salem Midwives
54 Turner Street

(now, the House of the Seven Gables)

Built in 1668 by John Turner, what is now called the House of the Seven Gables is widely known as the home of sea merchants and as the inspiration for Nathaniel Hawthorne's 1851 story of the same name. But a number of women lived here as well, and their stories are also compelling. One, Susannah Ingersoll (c. 1783–1858), inherited The Gables from her parents and remained at the house during her entire life. She ran a farm in nearby Danvers from which she derived a substantial income, and was actively involved in bringing her products successfully to market. She never married, but adopted a young boy named Horace Connolly who became the main interest in her life. Letters in the collection of the Phillips



Susannah Ingersoll lived at The Gables her whole life, and is thought to have inspired the stories written by her young cousin, Nathaniel Hawthorne.

Library at the Peabody Essex Museum (see S45) written to Horace while he was away at Washington College in Connecticut (now, Trinity College) show her concern for her son as well as her fascination with books and cultural and political goings-on. Susannah was active in Salem's antislavery movement (see S17) and may have been involved in the Underground Railroad, possibly using The Gables' secret staircase as a hiding place for enslaved African Americans on their way to freedom in Canada. One regular visitor to Susannah's home was her second cousin, Nathaniel Hawthorne, who listened to her stories about Salem history and their family. It is thought that Susannah inspired the writing he published years later.

Before Susannah lived at The Gables, Mary Turner Sargent (1744–1813) resided here until she married Daniel Sargent of Gloucester and the couple moved to Boston, where he led the effort to build Long Wharf. A copy of Mary's portrait by John Singleton Copley is on display at The Gables but interpreters are still piecing together her life. To date, no papers of hers have been found, but the recent discovery of the letter books kept by her niece, Judith Sargent Murray (see S18), are revealing important information. In these letter books—in which Judith made copies of her correspondence to family and friends—the letters to or about Mary describe her as a woman of integrity, selflessness, and compassion. Even in her last moments, slowly dying from water on the brain, Mary “expressed great astonishment at the presence, and solicitude of her friends. She persevered, while a vestige of strength remained, in refusing the assistance of watchers, nurses &c &c and her desire, and ability to do every thing for herself was uncommonly prolonged.”¹ One of Mary's sons was the renowned portraitist Henry Sargent. Another, Lucius Manlius Sargent, became a well known historian and writer.



The words “integrity, selflessness, and compassion” were used to describe Mary Turner Sargent.

History is indebted to Caroline Osgood Emmerton (1866–1942) who is responsible for preserving The Gables for future generations. Born in the building that now houses the Salem Inn (see S40), Caroline's grandfather was the wealthy philanthropist Captain John Bertram, and Caroline followed the family tradition of public service. By the age of twenty-eight, she was serving on the Charter Street Home board of directors (now, the Salem Hospital, see S11). In 1907, as Salem welcomed a growing number of immigrants, Caroline spearheaded the drive to open a settlement house in the city to provide much-needed community services (see S2). The following year, she purchased the John Turner House with the idea of turning it into a museum. She would use the proceeds from tours to fund her settlement house, and to provide employment for young female college graduates. In 1911, Caroline purchased the Hooper-Hathaway House and moved it to The Gables property. In 1924, she did the same with the Retire Beckett House—singlehandedly preserving three significant historic properties in Salem. Caroline was a pacifist and opposed the

United States' involvement in World War I, serving as chairman of the Public Welfare Society. In the 1920s and 1930s, Caroline's attention turned to the Salem Fraternity (now, the Boys & Girls Club) and she became the first woman to serve on its board. She remembered each one of her charities in her will, and in December of 1999 the *Salem Evening News* (Salem's local newspaper) named Caroline Emmerton its "Person of the Century."

Thanks to "Miss Emmerton," as Caroline Emmerton was called, visitors can see a reproduction of a typical Salem "Cent Shop" at The Gables. One of the few occupations open to women in the seventeenth and eighteenth centuries, Cent Shop owners stocked everything from sewing supplies and sheet music to candy and snuff (see S46), usually working out of an "ell" attached to the family home. The Gables also manages "Salem 1630 Pioneer Village" located in Forest River Park where visitors can learn about Salem's earliest settlers who arrived in 1626 from Cape Ann, located just north of Salem. Led by Roger Conant (see page 54), these women, men, and children settled at the abandoned Native American fishing village Naumkeag and doggedly forged a thriving village that would later become Salem, Massachusetts. Considered the oldest living history museum in America, the interpretation and reenactments of women's lives are an integral part of Pioneer Village offerings. At The Gables, we also remember Salem midwives. Ann Moore, was practicing here as early as 1668 when she "executed a deed to John Turner, Mariner, for a dwelling house etc."² Other Salem midwives include Mary Bass, who practiced from the home of Abijah Northey at the corner of Lynde and Sewall Streets. She had recently moved from her lodgings at "Mrs. Hodge's," and her advertisement promised no interruption in service and "to wait on those Ladies who desire her Assistance."³ Abigail Hodges practiced midwifery up to 1805, when the profession began to change. According to Salem historian Joseph B. Felt, "the females in this profession, who used to visit the families of their patients, within 50 years, and were treated as welcome and respected guests, have ceased. The science and nerve of male practitioners have allowed but few female successors to these grandams, however desirable, in view of their sex, if it were accompanied with other qualifications."⁴

Directions: Exit through The Gables parking lot to Derby Street. Turn right.

S2

House of the Seven Gables Settlement House

114 Derby Street

In the early 1900s, Caroline Emmerton (see S1) volunteered for the Seaman's Bethel, a loosely knit organization that provided assistance to families who came to Salem seeking a new life. She knew that immigration was fast on the rise—bringing newcomers who



In December of 1999, the *Salem Evening News* named Caroline Osgood Emmerton its "Person of the Century."

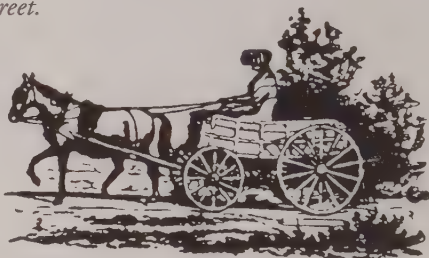
were Polish, Irish, Russian, Jewish, and French-Canadian—and that well-managed services needed to be in place when they arrived. It was then that she determined to purchase what is now the House of the Seven Gables (see S1), turn it into a museum, and use the proceeds to fund a settlement house. First, she visited England to witness how similar services were provided there. She then purchased this building around 1908, after raising an initial thirty thousand dollars from the Salem community, and created the House of the Seven Gables Settlement House. At first, she offered services only to girls, but quickly reached out to boys as well and soon provided programs (including English language, citizenship, sewing, and gymnastics classes, a medical clinic, and a baby weighing station) for adults. One of Caroline's colleagues in this venture was Aroline Pinkham Chase Gove (see S48) whose lifelong interest in health services for women and children was well known in Salem. Today, the house offers day care, pre- and after-school programs, meals for the elderly, CPR classes, a summer camp, and a host of other programs and services. Because of the dual mission of the House of the Seven Gables—museum and settlement house—it is considered the only such organization in the United States.

Directions: Reverse your direction on Derby Street.

S3

Ye Old Pepper Companie and Mary Spencer, the “Gibraltar Lady” 122 Derby Street

One of the most enduring remnants of Salem's great East India trade era is the “Gibraltar,” a candy made famous throughout the world by the Spencers of Salem and currently manufactured at this Derby Street location. Salem lore has it that “Mrs. Spencer” and her son Thomas sailed from England sometime around 1806 and supposedly lost everything they owned in a shipwreck, eventually finding their way to Salem. A kindly citizen was said to have donated a barrel of sugar to the Spencers who began making the tasty, paper-wrapped, lemon confection in a house at 56 Buffum Street in North Salem. Mary Spencer at first sold the candies on the stoop of the First Church in Town House Square, but was soon able to acquire a cart (now owned by the Peabody Essex Museum, see S45) and a shaggy grey pony she used as she made her sales calls. Eventually “Gibraltars,” originally called “Gibraltar Rocks” because of their hardness, found their way to the farthest corners of the globe on Salem vessels. No Salem ship, it has been said, would dare leave port without a supply.⁵

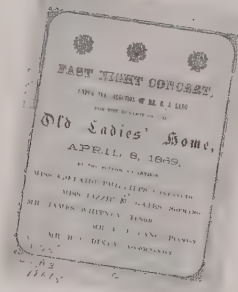


Mary Spencer and her horse-drawn cart were a familiar site in Salem as she drove about town to sell her famous “Gibraltar” candy.

Directions: Turn left on Derby Street and continue walking noting on your right the oldest brick house still standing in Salem, built by Richard Derby for his son Elias Haskett Derby and now owned by the National Park Service. From 1762 to 1782, Elias and his wife, Elizabeth Derby, lived here and raised seven children. As you continue walking, also note on your right Salem's famous Custom House where Nathaniel Hawthorne worked as a young man.

Association for the Relief of Aged and Destitute Women 180 Derby Street

In 1861, a group of Salem's most prominent citizens, led by the Reverend Michael Carleton, created the Association for the Relief of Aged and Destitute Women of Salem "for the purpose of providing for the support of aged, destitute women, not otherwise provided for."⁶ The home was managed by a "matron," of whom it was expected that "by her kindness, attention, and judicious treatment, [she would] endeavor to gain the esteem and secure the comfort and happiness of all those who are under her care."⁷ Applicants for residency had to be American-born, a Salem resident for ten or more years, and at least sixty years of age. Early fundraising efforts for the home included fairs and dramatic and musical entertainments—frequently interrupted by the approaching (Civil) war activities. A commemorative booklet published in the organization's fiftieth year claimed that "this Institution, starting from modest beginnings, seems now to be established on a footing which promises well for an indefinite future. . . . There is, in every old community like this, a limited number of self-respecting women, past the day of active effort, who naturally become pensioners of such a retreat as this . . . to abandon such persons, in their need, to the hard usage too often apportioned by the community to its helpless dependents, is something not to be thought of. Their necessities must be met and their self-respect must not be impaired. People of means . . . feel anxious to secure them freedom from anxiety and discomfort."⁸ Today, Brookhouse, named for the house's previous owner, Robert Brookhouse, who deeded it to the Association in 1861, remains a residence for women.

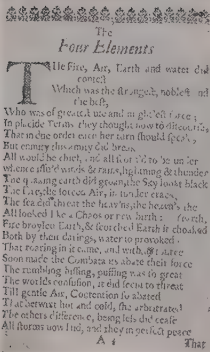


Fundraising initiatives were a regular activity of the Association for the Relief of Aged and Destitute Women, like this "Fast Night Concert."

Directions: Look across to Salem Harbor and the Park Service's Friendship, a full-size replica of a 1797 East Indiaman merchant ship.

The *Arbella*, Anne Bradstreet, and Lydia Very Salem Harbor

Before the *Arbella* sailed to Boston from England and the colonists' leader, Governor John Winthrop, proclaimed that Boston would be "a City upon a Hill," the ship first sailed to Salem Harbor in 1630. One of its passengers was Anne Dudley Bradstreet (1612–72) who was born in Northampton, England, to parents who saw to it that Anne learned to read and write when she was very young—an advantage over other girls of her age. At age sixteen, Anne married Simon Bradstreet, and in 1630, her entire family decided to begin a new life in America. Although the *Arbella* group left Salem for Boston, Anne eventually returned to the North Shore to live in Ipswich and then Andover. Of her new life, she wrote, "I found a new world and new manners, at which my heart rose."⁹ The birth of eight children between 1633



One of the many gems in the collections of the Phillips Library at the Peabody Essex Museum is a rare second edition of Anne Bradstreet's 1678 book entitled *Several Poems*. Essex County, where Salem is located, is considered the most thoroughly documented county in the United States. Virtually all of this documentation may be found at the Phillips Library (see S15). Shown here is the opening page of Anne's poem entitled "The Four Elements."

and 1652 strengthened Anne's connection to Massachusetts, and probably explains the title of her 1650 book of poems published in London and entitled *The Tenth Muse Lately Sprung Up in America*. Anne Bradstreet was the first English woman to write a book of poems in America, and Salemites were well familiar with her literary works.

Another well known poet and journalist during her day was Salem-born Lydia Louisa Ann Very (1823–1901), whose style was described as having "an ease of versification, and a freedom from tricks of style and mannerism which cover up shallow thoughts with deep-sounding words . . . she writes because she has something to say."¹⁰ Her subjects were often religious, or involved children and the natural world. She contributed work in both genres to Salem and Boston newspapers, and in 1856, published a volume of verse she called, simply, *Poems*. Also an accomplished artist, Lydia Very provided illustrations for a number of children's books that were published in Germany. Her son, Jones Very, became a highly regarded Transcendentalist poet and essayist in his own right.

S6

Naumkeag Steam Cotton Company and Mill Workers

Stage Point Pier

The long white building seen from here used to house the Naumkeag Steam Cotton Company that incorporated in 1839 and was considered one of the finest cotton factories in the country. In 1886, the mill "produced 18,750,000 yards of cotton, had a work force of 1,400 "operatives"—over half of whom were women—and a payroll of \$420,000."¹¹ The company was a pioneer in steam-driven power and also in



The Naumkeag Steam Cotton Company was considered one of the finest factories in the country.

providing employee benefits, including health care, family outings, pensions, education, and training—well before today's employee benefits packages came into existence. Unfortunately, Salem's great fire of 1914 destroyed the mill complex. The warehouse—filled with a million pounds of cotton—was burned to the ground. Only one structure survived. No one was injured, but hundreds of workers lost everything. Their homes were destroyed, most lost a lifetime of possessions, they had nothing to eat, and no place to stay. True to form, the company helped its employees find food and shelter and promised to rebuild as quickly as possible. The long success of the "Pequot" and "Naumkeag" brands of sheeting allowed the company to secure financial backing. By 1920, the mills earned over nine million dollars and employed seven hundred and sixty-eight women and five hundred and fifty-six men.

S7

**Cynthia Pollack and the
Salem Maritime National Historic Site
Orientation Center**

193 Derby Street

When Cynthia Pollack was appointed superintendent of the Salem Maritime National Historic Site in 1984, the empty warehouses on Derby and Central Wharves had just been burned by vandals. They stood boarded up and abandoned, and the historic wharves clearly also suffered from years of neglect and flood damage. Cynthia Pollack went to work, and spent the next few years laying the groundwork for revitalizing the site, focusing particularly on increasing visitor access and establishing community partnerships. In 1988, the Orientation Center opened with a big public celebration, and Salem embraced the Park Service's efforts. As Cynthia Pollack explained in a 1991 interview, "What we're trying to do is show that we have so much, that it's nationally significant, and it's all tied together. People need to see it's the only way it will get preserved. People need to see that their history was really vital and alive, and it's still alive."¹² A commemorative plaque in Cynthia's honor hangs in the auditorium that bears her name located in the Salem Maritime National Historic Site Visitor Center at 2 New Liberty Street (see page 24). It reads, "She was a visionary. She knew there was more to Salem Maritime National Historic Site than historic buildings and wharves. There were stories to be told, and she wanted visitors to see, touch, smell, and feel the maritime spirit that the site embodies."



The Park Service's
Cynthia Pollack was
instrumental in revitalizing
Salem's waterfront.

S8

Home of Sarah Derby

168 Derby Street

Born in Hingham, Massachusetts, Sarah Langley Hersey Derby (1714–90) had a keen interest in education. While married to her first husband, Dr. Ezekiel Hersey, they bequeathed funds to Harvard College to found the first medical school in America. After Ezekiel's death, Sarah married Richard Derby of Salem and moved north. Richard was retired from active business when he married Sarah, leaving his

business interests in the hands of his son, Elias Hasket Derby, who was beginning to develop the trading relationships in the East Indies that would make him one of America's first millionaires. Still an advocate for education, Sarah founded Derby Academy in 1784 in her hometown of Hingham. It was the first coeducational school in America. She lived at this site on Derby Street for twelve years, returning to Hingham after Richard died. Well-known diarist Reverend William Bentley, whose voluminous work survives as one of the only eyewitness accounts of late eighteenth- and early nineteenth-century Salem, described Sarah as "short of stature, naturally ingenuous, but above instruction. The specimens of her needlework etc. resemble the efforts of an uninstructed native . . . at church she slept from mental inaptitude for reflection."¹³ It is a valuable lesson in the study of history that Reverend Bentley's opinion of Sarah survives while her own words have not. A philanthropist and advocate for education who founded the first coeducational school in America was probably not "above instruction" nor known for "mental inaptitude."



Among her many accomplishments, Sarah Derby founded Derby Academy in Hingham, Massachusetts. It was the first co-educational school in America. Even so, she suffered from the pen of Reverend William Bentley who described her in less than flattering terms in diaries that remain a leading first-hand account of late eighteenth- and early nineteenth-century Salem.

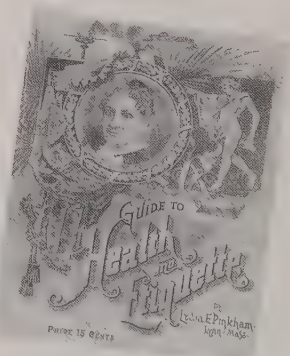
Directions: Continue along Derby Street and cross Hawthorne Boulevard.

S9

Lydia Pinkham and Health Care for Women and Children

250 Derby Street

Lydia Estes (1819–83) was born in nearby Lynn, Massachusetts, into a large Quaker family that was active in the antislavery movement and in the art of healing. Lydia graduated at the top of her high school class, and helped start a debating society that allowed women to participate along with men. There she met Isaac Pinkham, a widower from Dover, New Hampshire. The couple married in 1843, and went on to have four children. Isaac moved from one career to another—first as a shoemaker, then a farmer, and then a manufacturer of kerosene. By the time he failed as a real estate salesman, Lydia had become well known for her vegetable compound that



Along with selling her popular vegetable compound, Lydia Pinkham published a number of books on health care for women such as this one entitled *Guide to Health and Etiquette*.

was thought to cure many ailments (perhaps due to its high alcohol content). One of Lydia's sons saw his mother's creation as a way to make the family a fortune, and with hard work and skillful advertising on the part of the whole family, they achieved their goal. Lydia's picture was on every bottle, making her the most famous woman in America. After her death, Lydia's daughter, Aroline Pinkham Chase Gove (see S49) and her grand-daughter, Lydia Pinkham Gove, created this memorial clinic to care for the health of young children and their mothers.

Directions: Walk up Hawthorne Boulevard. Turn left on Charter Street and walk past the Chadwick House, a property of the Peabody Essex Museum.

S10

Home of Vilate Young

26 Charter Street

Throughout Salem's history, houses have been moved from neighborhood to neighborhood or from many miles outside the city (see S33). The Chadwick House and this one, recently moved and preserved by the Peabody Essex Museum, continue that trend. This house was briefly the home of Vilate Young (1830–1902), the daughter of Brigham Young and Miriam Angeline Works Young, and who was born in Mendon, New York. Her father, an early leader of the Church of Jesus Christ of Latter-day Saints, believed strongly in the “law of eternal progression” and that “this life is part of eternity . . . eternal knowledge and glory are to be obtained and promoted on this earth. Improvement, learning, training, building, and expanding are the joy of life.”¹⁴ Vilate's mother died when she was only two, and Vilate was raised

by her father and their close friends Vilate (for whom the little girl had been named) and Heber Kimball until Brigham married Mary Ann Angell in 1834. Knowing Salem's reputation for female education and cultural opportunities, Brigham Young sent his daughter to live with his friends Eliza Ann Prescott Felt and Nathaniel Felt in 1842 when she was just twelve. Vilate's father wrote to her regularly, once reminding her “to be steady to your school and practis on the Pianna. Get all you can while you have an opportunity.”¹⁵ The Felts welcomed many early leaders of the church into their home, and Brigham Young himself visited his daughter in May of 1844. By June of 1845, after the murder of the church's leader, Joseph Smith, the Felts left Salem for Nauvoo, Illinois, and Vilate is listed as a resident of Winter Quarters (now, Florence), Nebraska, by 1846—making the sixteen-year-old one of the earliest settlers to endure the grueling western migration. Six hundred residents of their temporary haven from persecution perished during the winter of 1846 and 1847, but Vilate survived and went on to marry Charles Franklin Decker in 1847. That June, they left Winter Quarters for what would become Salt Lake City, Utah, on a thousand-mile journey on foot, pulling handcarts. Vilate and Charles had eight



Vilate Young studied music in Salem at age twelve, and at age fourteen—by foot and pulling hand carts—became one of the earliest people to endure the western migration.

children. He married two more wives and continued to father more children. As Charles's younger offspring arrived, he spent more time with them and less with Vilate. This apparently did not sit well with her, and in a highly unusual act for the times and within the church, Vilate divorced Charles and moved to Lewisville, Idaho, in the late 1890s to live with her sister Elizabeth. Vilate died a few years later, and the two sisters are buried there side by side.

S11

Salem Hospital and Training School for Nurses

31 Charter Street

(building no longer standing)

John Bertram purchased the three-story brick building that used to stand at 31 Charter Street and made a gift of twenty-five thousand dollars to endow the Salem Hospital—"the fulfillment of a need which had been felt for some time in the city."¹⁶ The hospital opened its doors in October of 1874 with twelve beds, increasing that number to sixteen in the first year "to receive and care for the sick and disabled seamen of this port."¹⁷

In 1879, "Miss D. Duff,"

a graduate of the Massachusetts School for Nurses, was appointed matron, and "this was the beginning of the seventh training school for nurses in the country."¹⁸ Two trainees were admitted, and two rooms on the top floor of the building were prepared for maternity cases as part of their instruction. Before electricity was introduced in 1888, nurses worked at night by kerosene lamp. According to a commemorative booklet about the nursing school, "Thus began, very modestly, a school that was to grow in size and experience and which has continued undiminished with an enviable record of achievement for ninety-nine years. . . . one only has to look at the record to know that The Salem Hospital School of Nursing . . . has consistently and continually maintained a standard second to none."¹⁹ As demand for services grew, the number of students increased and the



The handsome brick mansion that used to house the Salem Hospital was destroyed by the Great Salem Fire of 1914.

need for nurses far exceeded the supply. In 1897, the Alumnae Association of the Salem Hospital Training School for Nurses was founded in part to keep a registry



1906 graduates from the Salem Hospital Training School had the distinction of matriculating from a school "with an enviable record of achievement."

of graduates and to assist them with job placement. The school's first pupil, Emily A. Sturmy, was made an honorary member of the association, and in 1901, the association joined the Nurses Alumnae Association of the United States and Canada.

By 1903, 31 Charter Street was no longer used for patients, and there were twenty women nurses in residence. Increased gifts and endowments "had enabled the trustees to build along Charter and Liberty Streets to meet the expanding needs of the hospital."²⁰ A diet kitchen was added, along with a library for the students, and the need to continue expanding was clear. In 1914, a meeting was scheduled to discuss building a larger facility on Charter Street but, instead, the Great Salem Fire started on Boston Street and made its way to south Salem and the hospital. Hospital trustees were urged not to rebuild on Charter Street but instead to relocate to safer ground and to a location where they could more easily expand—on Highland Avenue, where the hospital remains today.

A key supporter of the Salem Hospital Aid Association, founded in 1939, was Salem's only opera star Mary Curtis-Verna (see S24). Her father was a surgeon at the hospital, and she volunteered there as a teenager. In 1957, this internationally famous artist returned to give a benefit concert for the hospital's building fund.

Directions: Walk up Charter Street, and turn left onto New Liberty Street.

S12

Salem Witch Trials Memorial *New Liberty Street*

In 1992, Salem chose to mark the three hundredth anniversary of the Salem Witch Trials by commissioning a work of art to honor its victims.

They decided it was time for a meaningful tribute to the innocent women and men who faced painful, unjust death. The artist who designed

the memorial was Maggie Smith of Winslow, Washington. Working with an architect and stone mason, her design is "strikingly simple . . . surrounded on three sides by a hand-crafted dry stone wall. Jutting from the wall are 20 granite benches, each of which bears the name of one of the 20 people put to death during the witchcraft hysteria, along with the date and manner of his or her execution. The benches are intended to double as tombstones, since the victims, who were buried in shallow graves near Gallows Hill, never had grave markers."²¹ The memorial also includes words etched in stone that the accused "witches" used to proclaim their innocence and six thorny black locust trees (like those on Gallows Hill) whose starkness "represents the stark injustice of the trials."²² Salem invited Elie Weisel, the Nobel Laureate, Holocaust survivor, and advocate for oppressed people, to dedicate the memorial, and he spoke movingly about the courage of the victims "who died rather than tell a lie to save their lives."²³ He reminded the one thousand-plus crowd gathered that day that "even in times of inhumanity, humanity abounds."²⁴



Elizabeth Howe was one of thirteen innocent women put to death in 1692.

The women who were put to death in 1692 were Bridget Bishop, Martha Carrier, Martha Corey, Mary Easty, Sarah Good, Dorcas Hoar, Elizabeth Howe, Susannah Martin, Rebecca Nurse, Alice Parker, Mary Parker, Ann Pudeator, Margaret Scott, and Sarah Wildes. Among their final words are the following remarks: "If it be possible no more innocent blood be shed. I am clear of this sin" (Mary Easty), and "I will speak the truth as long as I live" (Dorcas Hoar).

Directions: Return to Charter Street and turn left.

S13

Home of Elizabeth, Sophia, and Mary Peabody 53 Charter Street

Elizabeth Palmer Peabody (1804–94), the oldest of the three famous Peabody sisters of Salem, was one of the most important women of her time. She was drawn into the world of education and moral improvement as a young woman. By the age of thirty, she had opened and run two schools and worked at Bronson Alcott's controversial Temple School in Boston. Elizabeth later opened the nation's first kindergarten—on Boston's Beacon Hill, in 1861—and was largely responsible for the spread of the kindergarten movement in America. She was also one of America's first female publishers, printing antislavery tracts, children's books by Nathaniel Hawthorne (her brother-in-law), and the *Dial*, the journal of the Transcendentalists who gathered at her Boston bookstore. Elizabeth's own writing reveals her connections to some of the most important thinkers of her time: *Reminiscences of Rev. William Ellery Channing*, *Record of a School* (Alcott's Temple School), and *A Last Evening with Allston* (the painter Washington Allston). Elizabeth's bookstore was the site of "Conversations" held by Margaret Fuller (1810–50), in which women and men engaged in high-level intellectual and political discussions. In this way, Elizabeth provided an early forum for women lecturers such as



Harriet Martineau. Throughout her long life, Elizabeth worked to improve the lives of women and minorities, and founded a school for the orphaned children of former southern slaves. After her death in 1894, Elizabeth's friends opened the Elizabeth Peabody House—a combination social service agency and kindergarten in Boston—to carry on her work.

As a teacher, publisher, founder of the kindergarten movement, bookstore owner, and lecture host, Salem's Elizabeth Peabody was one of the most important women in America during her time.

Voices of victims

The Salem Witch Trials Centenary Memorial includes stone engravings of words that victims of the 1692 Salem witch hysteria used to proclaim their innocence. Some of these protests are literally cut off in mid-sentence as they are covered by the granite wall. Others are buried beneath the stones, just as deafness buried the accused witches.

The following inscriptions, taken from 17th-century court records, have been included in the memorial:

"I am no witch. I am innocent. I know nothing of it." — **Bridget Bishop.**

"I do plead not guilty. I am wholly innocent of such wickedness." — **Mary Bradbury.**

"I am wronged. It is a shameful thing that you should mind these folks that are out of their wits." — **Martha Carrier.**

"Ye are all against me." — **Martha Corey.**

"If it be possible no more innocent blood be shed. I am clear of this sin." — **Mary Easty.**

"I am no more a witch than you are a wizard." — **Sarah Good.**

"I will speak the truth as long as I live." — **Dorcas Hoar.**

"I can deny it to my dying day." — **William Hobbs.**

"If it was the last moment to live. God knows I am innocent." — **Elizabeth How.**

"Because I am falsely accused, I never did it." — **George Jacobs.**

"They told me if I would not confess I should be put down into the dungeon and would be hanged, but if I would confess I should save my life." — **Margaret Jacobs.**

The *Salem Evening News* published the last words of the Salem Witch Trials victims as part of its coverage of the memorial dedication.

Sophia Amelia Peabody (1809–71) suffered from debilitating migraine headaches and was raised as an invalid. Despite her infirmity, however, she taught herself chemistry, astronomy, and languages, and developed her artistic talent as well. Sophia eventually found freedom from her overbearing family (and her headaches) when she married Nathaniel Hawthorne in 1842. During their two decades together, the couple had three children and Sophia nurtured her husband's writing career—at the expense of her own art. After Nathaniel's death in 1864, she edited and organized his *American Notebooks*, and in 1868, Sophia and her children moved to Europe where she died in 1871 in England. Her daughter Rose went on to found an order of Dominican nuns dedicated to caring for terminally ill cancer patients who were unable to afford care (see S35).



Sophia Peabody overcame years of illness and went on to draw, paint, write, edit, publish, and raise three children. The drawing she did for her husband's book, *The Gentle Boy*, appears on page 30.



Mary Peabody shared her sister Elizabeth's passion for education and writing. Among her many accomplishments was publishing the biography of her husband, the renowned educator, Horace Mann.

The youngest sister, Mary Peabody (1806–87), shared her sister Elizabeth's passion for education and writing. In 1843, Mary, a thirty-seven-year-old teacher, married the prominent educator Horace Mann who was instrumental in the establishment of Salem's Normal School (see S38). Mary raised their three sons while her husband served in the United States Congress and toured America lecturing on temperance, education, and abolition. Following her husband's sudden death in 1859, Mary briefly ran her own school in Concord before going to work at Elizabeth's new kindergarten in Boston. Mary also helped her sister write the definitive *Moral Culture of Infancy and Kindergarten Guide* and was largely responsible for editing and publishing *The Kindergarten Messenger* between 1873 and 1875. Mary Mann's literary output included a biography of her late husband, a Christian cookbook, and a romance set in Cuba and loosely based on her stay in that country in the 1830s. She also authored books on flowers and the plight of the American Piute Indian tribe.

Directions: From Charter Street, return to Hawthorne Boulevard and turn left, noting on the other side of the Boulevard the Salem Boys & Girls Club, one of Caroline Emmerton's philanthropic interests (see S1). Also note the statue of Nathaniel Hawthorne by Bela Lyon Pratt in the Hawthorne Boulevard mall. Hawthorne's cousin, Susannah Ingersoll, lived in the House of the Seven Gables (see S1), and Nathaniel Hawthorne married Sophia Peabody (see above).

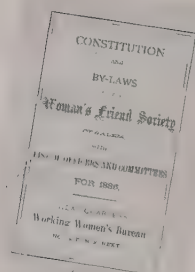
Woman's Friend Society and District Nurse Committee

12 Hawthorne Boulevard (formerly, Elm Street)

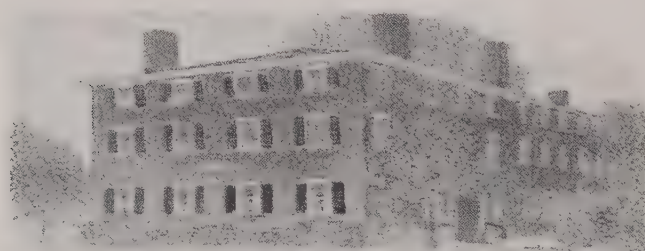
In 1875, Kate Tannatt Woods (1840–1910) (see S22 and S50) addressed an audience in Salem Town Hall and challenged them to work for the moral improvement of women. A year later, the society was formed “for the purpose of extending sympathy and help to girls and women of any nationality or . . . to inspire and encourage habits of industry and self-reliance.”²⁵

Its founders—Ellen C. Putnam, Lucy H. Bowdoin, Abby R. Knight, Mary E. Chipman, Lydia A. Decker, Mary A. Swasey, Margaret A. Bolles, Mary A. Pitman, and Lucy A. Lander—opened a “Girls’ Reading Room” at the corner of Essex and Daniels Streets for their first project. Next, they served as an informal employment bureau, giving orders for needlework to women who had to earn money at home. The society then wished to provide a residence for young women, but space was limited. In 1879, Captain John Bertram loaned half of the building at 12 Hawthorne Boulevard to the society and upon his death his daughter, Jennie Emmerton, gave it to the them outright. The second half was purchased a few years later, and a large ell was built through fundraising efforts. With their ample new space, the Society created a home for single women and girls who were students or working women. Residents were given safe, clean housing, and taught reading, domestic skills, and various self-sustaining operations. Today, the Woman’s Friend Society continues to maintain what they named “Emmerton House” as a low-cost residence for working women and to provide related services. A recent *Boston Globe* article reported that “it has never strayed from its commitment to help women help themselves.”²⁶ A portrait of Jennie Emmerton’s mother, Caroline Emmerton (see S1 and S2), graces their front parlor.

The Salem Visiting Nurse Association, an offshoot of the Woman’s Friend Society, was established in 1897 as the District Nurse Committee to provide home nursing services to the people of Salem regardless of their ability to pay. The first nurse, a “Miss Seldes,” was paid twenty-five dollars per month and made calls on foot, by trolley, or automobile. By 1900, the District Nurse program was making two thousand visits a year. Later renamed the Visiting Nurse Association of Greater Salem, Inc., the organization operated out of this building until 1959.²⁷



By 1885, the Woman’s Friend Society had added a Working Women’s Bureau to its range of services.



Local artist Carole Moran’s 1990s watercolor rendition of the Woman’s Friend Society building.

Directions: Continue walking up Hawthorne Boulevard and turn left onto Essex Street, noting the Crowninshield-Bentley House, the home of the Reverend William Bentley (now, a Peabody Essex Museum property) whose published diary often characterized Salem women in an unflattering light (see S8). Also note the Gardner-Pingree House built in 1804 by Samuel McIntire and the Daland House built in 1851 and 1852 by G. J. F. Bryant. Both properties are owned by the Peabody Essex Museum.

S15

Caroline Plummer and the Phillips Library of the Peabody Essex Museum

134 Essex Street

The original Plummer Hall was constructed to house the Salem Athenæum and the Essex Institute in 1856 and 1857, from funds donated by the philanthropist Caroline Plummer (1780–1845) (see S26). Her will stipulated that the “sum of thirty thousand dollars shall be appropriated to the purchasing a piece of land in some central & convenient spot in the city of Salem, & for building thereon a safe & elegant building of brick or stone, to be employed for the purpose of depositing the books belonging to said Corporation, with liberty also to have the rooms thereof used for meetings of any scientific or literary institutions, or for the deposit of any works of art, or natural productions.”²⁸

Today, the Phillips Library is a rare book and manuscript repository that started collecting in 1799. The library’s holdings consist of over four hundred thousand volumes and more than a mile in linear feet of manuscript material. It can support research in a wide range of areas, but it is particularly well suited to provide the primary sources needed to investigate the role of women in society. Because it contains both printed and manuscript collections, library resources can document the work not only of women writers from Salem and the surrounding Essex County, but also the less visible activities of women associated with the arts, charitable giving, and other social and general reform movements. From the works by Lydia Louisa Ann Very (see S5) to the organizational papers of the Salem Female Anti-Slavery Society (see S17), the library’s wealth of early American imprints, diaries, journals, shipping logbooks, newspapers, tracts, sermons, broadsides, account books, and company and family papers, is an invaluable resource for experienced and novice researchers alike. (See page 63 for contact information.)



Newly restored in 1998, the first Plummer Hall is a spectacular place to conduct research.

Directions: Continue along Essex Street, noting the plaque marking the site of Simon Bradstreet’s home. Governor Simon Bradstreet was the husband of Anne Bradstreet, the first English woman to write a book of poems in America (see S5). Turn right on New Liberty Street, noting Armory Park on the corner, a tribute to the Salem women

and men who have served this country in all branches of the military and support services throughout Salem's history. Walk past the parking garage on your left, noting the Salem Maritime National Historic Site Visitor Center on your right. Its auditorium is named for Cynthia Pollack, former superintendent of the Salem Maritime National Historic Site (see S7). Inside, visitors can learn about the history of Salem and Essex County through the Park Service's theme-based displays on early settlement, maritime history, and industry. An introductory video is also available for viewing. Continue to the end of New Liberty Street. Directly across is 18 Brown Street.

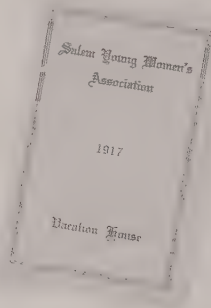
S16

Salem Young Women's Association

18 Brown Street

The association's first location was 2 Church Street, where it was founded around 1911 "to promote the educational, physical, social and moral welfare of girls and young women of Salem and vicinity."²⁹

Not having an endowment, the association relied on memberships and voluntary contributions. Soon, they wanted to purchase their own property and become self-supporting. They quickly raised funds to secure 18 Brown Street where they continued to provide "a home-like atmosphere for girls and young women with a moderate income who work or study in Salem or vicinity."³⁰ Along with kitchen facilities, living rooms, and a library, the association offered reading and rest rooms, lodgings, and classes that were both educational and industrial including those in French, home nursing, millinery, dressmaking, lace making, embroidery, piano, violin, composition, and literature. There was a gymnasium for children and adults, and the association even had its own orchestra led by Lucy Dennett. Each summer, they ran a vacation house at very low prices—often at the famous Salem Willows Amusement Park.



Each year, the Salem Young Women's Association ran a Vacation House where young women could enjoy a week off at very little expense.

Directions: Turn left on Brown Street; it quickly turns into Church Street. Continue walking along Church Street, past Museum Place Mall on your left.

S17

Salem Lyceum Society and Women's Political Organizations

43 Church Street

Organized in January of 1830 as part of an American movement of the mid-nineteenth century, the Salem Lyceum Society was modeled after the concept of the "Mechanics Institutes" in England. The expressed purpose of the society was to provide "mutual education and rational entertainment" for both its membership and the general public through a biannual course of lectures, debates, and dramatic readings.³¹ While no debates were actually ever held, there were, over the next sixty

years, more than a thousand lectures on such themes as biography, science, politics, government, and even phrenology. These early lectures were held in other locations until the Salem Lyceum Society bought land and erected its own building in 1830 and 1831. Admission was one dollar for men, and seventy-five cents for women, who had to be “introduced” by a man to gain entrance. Over the life of the



The original Lyceum Hall captured in a photograph (ca. 1890) by Frank Cousins.

society, only a half dozen women were invited to appear on the Church Street stage. The best known was British actress Frances Anne “Fanny” Kemble (1809–93) whose dramatic reading of Shakespeare’s *A Midsummer’s Night Dream* was a highlight of the 1849/1850 course of lectures.³²

Aside from regular lyceum program offerings, the hall itself has been used over the years by a number of prominent women’s groups such as the Salem Female Anti-Slavery Society whose members included Sarah Parker Remond (see S36) and Charlotte Forten (see S38). Organized in 1834, the society attracted one hundred and thirty members during its first year. The constitution drawn up by its members stated, “It is our belief that the principle upon which all slavery is founded, that man may in some cases innocently hold property in man is FALSE! Any lady professing to believe the sentiments of this preamble and signing the constitution may become a member of this society.”³³

Among the more well-known speakers brought to Salem by the society was Lucy Stone (1818–93), whose lecture in October of 1851 brought in the third highest receipts ever recorded by the society. Although best known for her work on women’s suffrage and the movement’s newspaper, the *Woman’s Journal*, Lucy Stone was also a dedicated antislavery activist. She broke with several leaders of the women’s suffrage movement when she insisted on including African American suffrage rights as part of the overall efforts of liberation and inclusion.



Sarah Moore Grimké (1792–1873) and her younger sister, Angelina Emily Grimké Weld (1805–79), also spoke here against slavery. Born as privileged daughters of a Charleston, South Carolina, family who owned slaves, the Grimkés received an upper-class education they wanted to share with enslaved people—an illegal act at that time. They both became Quakers and

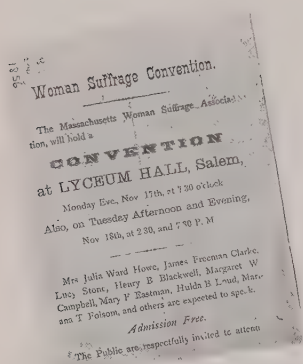
Salemmites benefited from the hard work of Lucy Stone who visited the city on a number of occasions to speak against slavery and for women’s suffrage. Her lecture for the Salem Female Anti-Slavery Society in 1851 brought in the third highest receipts ever recorded by that organization.

powerful speakers against slavery. Sarah never married, fearing she would become more of a “slave” than a wife; Angelina married Theodore Weld in 1838 but refused to recite the vow to obey. He agreed with her sentiments, and during their ceremony he “alluded to the unrighteous power vested in a husband by the laws of the United States over the person and property of his wife, and he abjured all authority, all government, save the influence [of] love.”³⁴

Men and women were both actively engaged in the struggle for women’s suffrage in Salem. The Woman Suffrage Club of Salem met regularly at Lyceum Hall and in private homes, and in 1856 the club hosted the Massachusetts Woman Suffrage Association’s annual convention. Among the more well-known women speakers

were Julia Ward Howe (1819–1910) and Lucy Stone. Several outstanding essays on women’s suffrage published in the *Woman’s Journal* came from Salem’s William I. Bowditch, who was also a leading anti-slavery activist. In *Woman Suffrage a Right, Not a Privilege*, Bowditch argued:

“If suffrage for a man cannot be infringed upon even once without doing him an injury, can we deny it to women altogether and yet do them no wrong? If women had ever consented to be governed by us, our rule over them would of course be just. But women have never given any such consent. On the contrary, it has only been after long years of effort and struggle on their part against all sorts of ridicule and opposition on the part of men, that the women of the State have finally wrung from our unwilling hands the measure of property right which they now possess. The existing subjection of women is merely what remains of the former universal slavery of women, and the slavery of women at the time of its existence was deemed by the very best and noblest of men to be as natural a state for women as their present state of subjection is now deemed by any of us men to be their natural condition.”³⁵



In 1856, Salem hosted the Massachusetts Woman Suffrage Association’s annual convention at Lyceum Hall, and they were treated to speeches by Julia Ward Howe and Lucy Stone, among others. Admission was free, and the public was “respectfully invited to attend.”

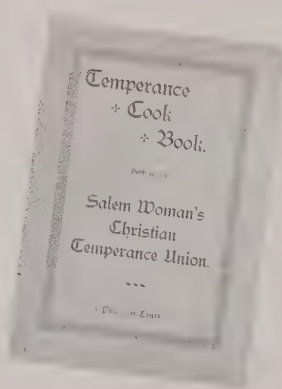
And in 1874, George B. Loring, president of the Woman Suffrage Club of Salem stated

“In this work of reform let man give up and let woman hold not back. The history of our country, from its colonial organization to the present hour of republican success, teaches us that not by restraint, but by the largest freedom consistent with personal and public safety, have the human faculties been developed with symmetry and health. Grateful for the rights and opportunities I myself possess under institutions thus animated and inspired, I would extend an open hand to all who would enter in and enjoy the healthful air of freedom.”³⁶

Along with suffrage and abolition, Salem women were also deeply concerned about the treatment of Native Americans in the western part of the country. Even though Salem was far removed from efforts of the United States government to displace, force into reservations, or otherwise obliterate whole tribes of people, a group of women nonetheless formed the Salem Women's Indian Association in 1885 "to strengthen a Christian public sentiment which shall aid our Government in the abolition of all oppression of Indians within our national limits and in the granting them the same protection of law that other races enjoy among us."³⁷ They further determined to "aid in educational and mission work for and among the Indians."³⁸ Among their efforts to sway public and political opinion, the association published and distributed pamphlets, lobbied Congress, and placed articles in the press to "promote the growth of right sentiment concerning our national duty to Indians."³⁹ Officers included representatives from each of Salem's Christian churches. Annual membership cost one dollar, or ten dollars for life membership. Men were allowed to become members, but not to hold office. The association's first president was listed as Mrs. Amos H. Johnson who lived at 26 Winter Street.

Women were centrally involved in the temperance movement of the late 1800s, an effort to curb the devastating outcomes of men's excessive drinking that could include domestic abuse, abandonment of families, and loss of employment. Indeed, women's temperance unions throughout the country are now recognized as having been some of the best organized and most effective reform groups. In 1899, the Salem Woman's Christian Temperance Union published a cookbook to raise funds to support their efforts. In the book, they explained that they worked to educate people about the "scientific and religious" reasons for having a stronger observance of the Sabbath; to "train spiritually" those who were imprisoned; to teach principles of abstinence and prohibition in their Sunday school; and to teach foreign-born residents the value of "Gospel Temperance." They involved themselves with "working men"—railroad men, telegraph operators, street-car men, policemen, express and hackmen—are mentioned specifically—and with soldiers and sailors "to create a sentiment against the canteen." The union published and distributed books, papers, leaflets, and a regular newsletter, *The Union Signal*, that provided information on issues of concern to women and related to temperance. As their work progressed, union leaders trained younger women to carry on what they had started. Their motto was "For God, and Home, and Native Land."⁴⁰

Directions: Cross Church Street to the walkway between the Firehouse Coffee Shoppe and the municipal parking lot and cross through to Federal Street. Cross Federal Street, continuing on the walkway.



The Salem Woman's Christian Temperance Union published this cookbook in 1899 to raise funds to support their work. Temperance Unions are now recognized as among the best organized and most effective reform organizations. They believed that male temperance would significantly improve family life.

First Universalist Society and Judith Sargent Murray

Corner of Ash and Bridge Streets

Universalism began taking hold in Salem in the late 1700s, when Nathaniel Frothingham hosted gatherings in his home to welcome America's first Universalist preacher, John Murray. A basic tenet of Universalism was the idea that men and women are equal in the eyes of God—not unlike views expressed by other liberal religious faiths such as Quakerism. John Murray's wife, Judith Sargent Murray (1751–1820), had embraced Universalism as a young girl and, as an adult, championed women's rights in her published writing. Her landmark essay "On the Equality of the Sexes" was published in the prestigious *Massachusetts Magazine* in 1790, followed closely by an essay on raising daughters as "rational beings."⁴¹ In 1795, Judith became the first American, male or female, to have a play performed in Boston and in 1798 the first woman to self-publish a book. *The Gleaner*—mainly a compilation of political essays—became a minor classic. Among her advance subscribers were George and Martha Washington and John and Abigail Adams. Judith's commitment to girls' education led her to help start a female academy in Dorchester in 1803 with her cousin Judith Saunders and her friend Clementine Beach. Throughout her adult life, Judith Sargent Murray also kept letter books in which she made copies of letters she wrote between 1765 and 1818. Only recently discovered, these letter books offer a new eyewitness account of life primarily on the North Shore and in Boston and are considered the only such document kept systematically by a woman.

Although she was born in Gloucester and later lived in Boston, Judith had many ties to Salem besides helping to establish the first Universalist Society. She and John Murray were married in Salem in 1788; Judith was a frequent correspondent with her aunt Mary Turner Sargent (see S1); and she frequently visited the homes of her cousins, Thomas and Elizabeth Elkins Saunders (see S31), and her friends, Dr. Joshua and Olive Plummer. Judith seems to have had a lasting influence on the Plummers's daughter Caroline (see S26) who visited the Murrays regularly in Gloucester and Boston. Caroline grew up to become one of Salem's leading philanthropists, and was deeply interested in culture, education, and liberal religion.



Judith Sargent Murray is considered the first person in America to claim publicly the equality between the sexes.

Dear Mrs Plummer of Boston 347 Gloucester October 4th 1788
 Being on Monday went to pass through the town of Salem
 improving the volume, and to my universalist friends (in fact it is curious I shall then
 be engaged) will fill my whole mind. I sing a memorial of their performance in their
 immortal Bibles God - I shall take him with me to Salem, and after visiting the
 academy, there to be performed, she will remain to spend her time, before she returns
 would an eligible opportunity of passing to York shall present - In fact she will
 continue a few weeks, at the celebration, which I trust I shall again visit
 and see her. For the sake of her health you will suppose all the same will
 after they are past, I cannot say much for the future. I persuaded myself, my dear
 Mrs Plummer, your dear daughter, will find my personal acquaintance a great
 and a great, for you not having yet upon the joyful occasion, my personal acquaintance
 and I suppose myself, the same. I am sure, both warmly affected, the a couple
 of days of your mutual friend, Mrs Saunders, as to send an excuse to her, to her
 whether immediately - I cannot with you decide upon the sudden death of your

Letters like this one to
 "Mrs [Olive] Plummer of
 Salem" show the value of the
 information yet to be gleaned
 from Judith Sargent Murray's
 letter books.

Directions: Turn right on the walkway.

S19

Home of Bessie Munroe

7 Ash Street

Born in 1887 in New Brunswick, Canada, Bessie Munroe lived here from 1950 until 1970 despite efforts to evict her and tear down her home during Salem's urban renewal efforts.

The small two-story brick Federal house was built about 1811 for Thomas Perkins, and is now the only one of its kind surviving in Salem. Its surrounding neighborhood, except for the adjacent First Universalist Meeting

House, was destroyed by the city in the late 1960s. That this one house exists, and that the rate of wholesale demolition slowed in the early 1970s is due, in large part, to Bessie's refusal to obey eviction orders even after the arrival of a wrecking crew. Assuming Bessie Munroe, then an octogenarian, would pass on soon, she was allowed to stay in her home. Fortunately, as Salem historian Jim McAllister tells it, "Bessie lived long enough for preservation policies to gain wider acceptance over the bulldozer technique and she saved the old house."⁴²



Wrecking crews thought the octogenarian Bessie Munroe would go away and leave them to their plans for urban renewal. Instead, she persevered and saved what is the only two-story brick Federal house in Salem.

Directions: Return to Federal Street and turn right. Cross Washington Street and look to your left.

S20

Ann Hasseltine Judson and the Tabernacle Church

58 Washington Street at Federal Street

The building that stands on this site is not the same structure that stood during the late eighteenth century. It was torn down in 1854, but the current church was designed specifically to recreate some of the older building's original Samuel McIntire features. The day after her marriage in 1812, Ann Hasseltine Judson (1789–1826), who was born in nearby Bradford, Massachusetts, and her husband, Adoniram, were commissioned from the Tabernacle Church to travel to Burma out of Salem Harbor in the last ship to leave port during the war with Britain. The only Christians in a Buddhist land governed by a despotic emperor, Ann quickly learned the native



Ann Hasseltine Judson and her husband, Adoniram, helped to define the nature of foreign missionary work for an entire generation. Among her contributions, she learned the native languages of Burma to allow her to translate Christian texts.

languages to allow her to translate Christian texts and lay a foundation for the work of missionaries who would follow her. In 1824, during the first Anglo-Burmese War, Ann's husband was imprisoned for twenty-one months and saved three times from execution only through the determined efforts of his wife. But only a few months after his release, Ann died after a two-year battle with disease and malnutrition. Today, the Judsons are considered leading figures in American evangelism, having helped to define the nature of foreign missionary work for an entire generation.⁴³

Directions: Continue on Federal Street, noting the Registry of Deeds and Probate for Essex County.

S21

Home of Susan Burley

56 Federal Street

(building no longer standing)

Susan Burley (1792–1850) was one of the most active and important culturally oriented citizens in mid-nineteenth-century Salem, holding Saturday evening salons in the home she shared with her sister and brother-in-law, Elizabeth Howes and Frederick Howes. Among those who attended her cultural gatherings were Elizabeth, Sophia, and Mary Peabody (see S13), the Transcendentalist poet Jones Very, and Nathaniel Hawthorne.

Susan Burley was particularly helpful to Hawthorne who referred to her gatherings as “Hurley-Burleys.” She financed the publication of a special edition of his tale *The Gentle Boy* and gave him a membership to the Boston Athenæum when Hawthorne moved to Boston to work at that city's custom house in 1838. In addition to the salons, Susan conducted parties where children and their mothers would listen to “conversations” or lectures. According to Caroline King in her book *When I Lived in Salem*, Susan Burley also organized the Salem Book Club and acquired books for its members to share and read. The club lasted from 1848 to 1965, when it merged with the Salem Athenæum (see S26).⁴⁴



Sophia Peabody Hawthorne completed this lovely drawing for her husband's book *The Gentle Boy*. Susan Burley was instrumental in publishing their work.

Directions: Continue walking along Federal Street. At the end of the block, look to your left, where Federal and Lynde Streets form a “V” and Lynde Street begins.

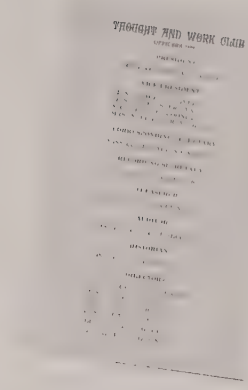
S22

Kate Tannatt Woods and the Thought and Work Club

36 Lynde Street (building no longer standing)

For years in the late eighteenth and early nineteenth centuries, a tea room at this address served as an informal headquarters for the Thought and Work Club of

Salem, founded by author, editor, and journalist Kate Tannatt Woods (1836–1910) in 1891. Its stated purposes were to “encourage women in all departments of literary work, to promote home study, and to secure literary and social advantages for its members.” The club motto was “Lofty thoughts and kindly deeds.”⁴⁵ Classes held at the tea room for members of the all-woman club included such subjects as languages, art history, and literature. The organization lasted nearly a century, and also sponsored an annual series of lectures, concerts, dramatic presentations, and other programs that were held at various churches and halls in Salem. One of the club’s most memorable events was a talk on conditions in India and missionary work given by the noted Hindu monk Swami Vivekananda in August of 1893 (who stayed in Kate’s home at 166 North Street, see S50). When Kate learned that the local ministers she had invited to hear the Swami speak were critical of his ideas, this quite “disturbed the liberal-minded lady.”⁴⁶ Kate Woods served as president of the Thought and Work Club for eight years.



An 1899 broadside published by the Thought and Work Club shows Mrs. Kate Tannatt Woods listed as president.

Directions: Cross North Street and continue on Federal Street.

S23

Home of Two Generations of Nichols Sisters

80 Federal Street

(now, the Pierce-Nichols House, a property of the Peabody Essex Museum)

Since it was first built by Samuel McIntire in the early 1780s, this house has essentially stayed in the hands of successive generations of Pierces and Nichols, keeping its lovely interiors and furnishings largely intact by the time it was given to the Essex Institute (now, the Peabody Essex Museum) for preservation in the early 1900s. Two sets of unmarried sisters lived in this house over the years. The first set was composed of Sarah (d. 1879), Lydia (d. 1894), Elizabeth (d. 1897), and Mary Jane (d. 1902) Nichols, known as the “Aunties,” who lived here in the late 1800s. The last owners were Martha, Charlotte Sanders (d. 1935), and Sarah Augusta Nichols, who would



By the time the Nichols sisters deeded their family home to the Essex Institute (now, the Peabody Essex Museum), they were able to give a stellar building and collection that had been lovingly cared for by generations of Nichols and Pierces.

become known as the “Maidens.” They first arrived here in 1888 with their father, John H. Nichols, three years after their mother, Sarah Augusta Leach Nichols, passed away in 1885. The daughters were well educated and had traveled in Europe, and would now live out their lives here on Federal Street. In his monograph written for the Essex Institute, Gerald Ward wrote, “these ladies lived on in the fading splendor of their family home, which had already been recognized as an architectural gem of unusual merit.”⁴⁷ As they grew older, the sisters began searching for a buyer who would preserve their home and relieve them of the financial burden it posed. Upon hearing of the interest of the Society for the Preservation of New England Antiquities in the house, the Essex Institute quickly marshalled its forces and made the sisters an offer of ten thousand dollars outright, along with the cost of maintenance, and, most importantly, the guarantee to the sisters of life tenancy. In 1917, the Nichols sisters deeded the house to the Essex Institute “for educational purposes as a fine example of Colonial architecture” to “be open to the inspection of the public,” but not until the last Nichols sister died.⁴⁸

S24

Home of Mary Curtis-Verna

101 Federal Street

Mary Curtis-Verna (b. 1921) is Salem’s contribution to the world of opera. The daughter of Dr. and Mrs. Charles Curtis of Salem (her father was a surgeon and her mother taught piano), Mary was one of five children and apparently showed no real interest in music as a young girl. As a teenager, she was a volunteer for the Salem Hospital Aid Association (see S11) that supported her father’s place of employment. After graduating from Salem High School, Mary attended Hollins Women’s College in Virginia and there discovered her love of music. She then went to New York to study at the Julliard School of Music and began training with the famous voice teacher, Ettore Verna, whom she later married. When both of her parents died in 1947, Mary threw herself into her music, touring with opera companies throughout Europe. Her opera debut at the Lyric Theater in Milan, Italy, was her “big break,” and she soon sang the role of Desdemona in Verdi’s *Otello*. The next important step was her debut with La Scala in Milan, followed by her first appearance at the Boston Opera House in 1956 in *Tosca*, and her first performance with New York’s Metropolitan Opera Company in 1957 as Leonora in *Il Trovatore*. Mary performed with the Met for nearly a decade before retiring to teach at the University of Washington. The *Salem Evening News* kept a close eye on Mary’s career, describing her in 1956 as “manifesting a marked appetite for the dramatics attendant to opera early in life,” and that “she has been ranked among the top contemporary dramatic sopranos as one capable of stepping into any one of more than 25 operatic roles, including most of the compositions of the old masters.”⁴⁹ In 1954, Mary helped the church she had



Internationally renowned opera star Mary Curtis-Verna never forgot the people of Salem for their early and ongoing support of her career.

attended as a child, the First Church in Salem, celebrate its three hundred and twenty-fifth anniversary by giving a concert. In 1957, she did the same for the Salem Hospital. Salem Mayor Francis Collins proclaimed that day, May 4, 1957, Mary Curtis-Verna Day. In an interview she told the *Salem Evening News* that “the encouragement [of Salem people] wasn’t just in the beginning. It was all the way through.”⁵⁰

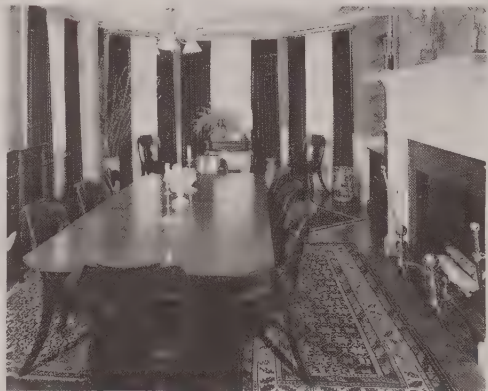
Directions: Return to North Street and turn right. Note the home of cartographer and explorer Nathaniel Bowditch on your right. Turn right onto Essex Street, noting the Witch House on the corner. This seventeenth-century home of Judge Jonathan Corwin is the only house in Salem with direct ties to the witchcraft trials of 1692 (see S12). Turn onto Essex Street, and note the First Church in Salem that was gathered in 1629.

S25

Home of Sarah, Mary, and Eliza Ropes
*318 Essex Street
(now, the Ropes Mansion,
a property of the Peabody
Essex Museum)*

In 1768, Nathaniel Ropes purchased this home, and generations of the Ropes family lived here until the early twentieth century. Its last residents were three unmarried sisters: Sarah (1827–99), Mary Pickman (1843–1903), and Eliza Orne Ropes (1837–1907). They had

returned to Salem from their home in Cincinnati to remodel the house, add a modern kitchen and plumbing, and preserve their family home as a historic house museum. They also left funds to establish a botanical garden in the rear of the house, hoping it would be used for botany classes and lectures. The Trustees of the Ropes Memorial opened the house as a museum in 1912, showcasing a fine collection of furnishings and works of art that had never left the Ropes family home. In the late 1980s, the Peabody Essex Museum assumed ownership and continues to offer regular tours of the building and grounds.



The Ropes sisters determined to turn their family home into a historic house museum for the enjoyment of the public.

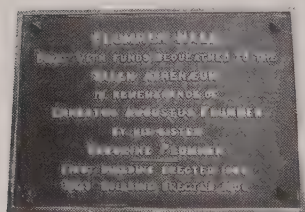
S26

Caroline Plummer and the Salem Athenæum
337 Essex Street

Formed in 1810 by the union of the Social and Philosophical Libraries, (the former organized in 1760 and the latter in 1781) the Salem Athenæum occupied several locations in Salem before taking up residence in the original Plummer Hall (see S15) that was constructed in 1856 and 1857 with a bequest from Caroline Plummer (1780–1850). For almost fifty years, they shared the building with the Essex Institute



The Salem Athenæum's 1905 building contains the second Plummer Hall and a plaque to commemorate Caroline Plummer's original benefaction.



until the Athenæum constructed this one in 1905. They designed a second Plummer Hall for their new home, and placed a bronze plaque in the entranceway of the library to commemorate the original benefaction of Caroline Plummer. Today, the Salem Athenæum houses more than fifty thousand volumes of rare books, nineteenth- and early twentieth-century titles and recent acquisitions, and runs a variety of educational programs. They also continue a book club, an offshoot of the one begun in 1848 by Susan Burley (see S21).

Caroline Plummer, the daughter of the prominent physician Dr. Joshua Plummer and the cultured Olive Lyman Plummer, grew up in Salem on what is now Barton Square (see S26). A regular guest in the home that attracted “enlightened society” was the Plummers’s friend Judith Sargent Murray and her husband, the Universalist preacher John Murray. As a little girl, Caroline was a frequent visitor to the Murray homes in Gloucester and Boston, and seems to have absorbed their teachings on liberal religion, the value of education, and women’s activism. As an adult, Caroline was described by her friend Judge D. A. White as “eminently distinguished by her intellectual gifts and graces, and her powers of conversation,” noting that “[her] absence of pretension added to the charm of her society.”⁵¹ Her rich thoughts and sentiments flowed out spontaneously in appropriate language, often

enlivened with genuine wit and humor. Her literary attainments, which were considerable, did not hang as ornaments on her mind to be displayed occasionally, but were so blended with her native good sense and the results of her own experience and observation, that they appeared alike natural and graceful; and what is perhaps a rarer excellence, her conversation was characterized by a high moral tone and true dignity, being as free from all scandal as it was above mere frivolity.”⁵²

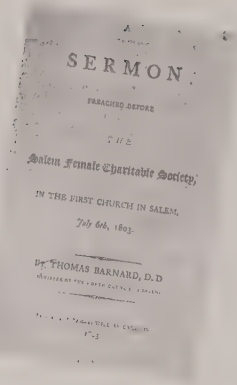
Caroline’s generosity extended not just to the Athenæum. She also left funds to start the Plummer Farm School of Reform for Boys, and to endow the Plummer Professorship of Christian Morals at Harvard University in the name of her brother Ernestus. When she died in 1845, Caroline had outlived six brothers and an infant sister, all of whom she had “regarded . . . with the tenderness of parental as well as sisterly love.”⁵³

Directions: Continue along Essex Street.

Salem Female Charitable Society

353 Essex Street

In July of 1801, after attending a conference on “Female Charities,” several Salem women met to discuss the viability of forming such an organization in their city that would be run by women, for women and children. They determined that the “proper objects” of their charitable work were “aged needy widows, and destitute females who had known the comforts of better days. With these were united such poor children as would be happy under the restraint of virtue, and could be instructed for usefulness, with good hopes. The aged females were to be relieved annually from a fund for that purpose. The children were to be placed under the entire direction of a Governess, who could instruct them in every thing adapted to domestic usefulness, and who could encourage habits of industry, economy, and sober life.”⁵⁴ The Society’s first directors were Sarah Fisk, first directress; Lucretia Osgood, second directress; Lydia Nichols (see S23), treasurer; Abigail M. Dabney, secretary; managers included Sarah Crowninshield, Sarah Dunlap, Hannah Hodges, Deborah Hovey, Euncie Richardson, Hannah Robinson, Hannah Ropes, and Elizabeth White. Their motto was “Blessings ever wait on virtuous deeds, And though a late, a sure reward succeeds.” As the women were “impressed with the influence upon all charitable and public associations,” their meetings often featured sermons delivered by local clergy.⁵⁵ In 1803, Reverend Thomas Barnard preached at their annual meeting, applauded this sentiment, and went on to say, “Ye, my female friends, feel her Spirit! In all the forms of society ye make your publick appearance: With your Directresses, Managers, and Members: With your Governess, and the Children of your affectionate charge! When ye first formed, I will confess to you, I, with many others whose judgement I respected, felt averse to your society. We thought Charity might be better ordered. But upon a deliberate view of your Constitution, I change my opinion.”⁵⁶ The reverend went on to praise the organization’s many successes—including founding the “Asylum House” for orphans (see S47).



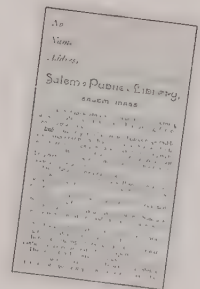
Although he initially had doubts about a woman-run charitable organization, Reverend Thomas Barnard changed his mind and became their avid admirer. He said so publicly in a sermon he delivered in 1803.

Salem Public Library, the Bertram Women, and Hannah Harris

370 Essex Street

On June 1, 1888, Mary A. Bertram and her three daughters, Jennie M. Emmerton (d. 1912), Clara Bertram Kimball (d. 1920), and Annie Bertram Webb, gave the beautiful mansion that was

A late 1800s library card stated that “intentional injury of books . . . incurs, by statute, a liability of a fine of fifty dollars, or imprisonment for six months.”



their family home to the City of Salem in memory of their husband and father, philanthropist John Bertram, to house the Salem Public Library. In a letter to the Mayor of Salem written for the occasion, the four Bertram women explained that “with the same generous hearts and noble desires, [John Bertram’s] widow and children offer to the City of Salem to-night a gift that will carry into every home within our corporate limits the sunshine and wealth of enjoyment that will come with added advantages and increased opportunities of learning.”⁵⁷

As early as 1823, long before the library’s present home, Hannah Harris purchased the contents of Salem’s Central Circulating Library. For access to her library’s four thousand volumes, subscribers paid five dollars per year to borrow two volumes at a time, or seven dollars a year to borrow four. Subscribers could change books once a day, and no book could stay out for longer than one month. Non-subscribers paid for each volume when it was returned.

Directions: Continue along Essex Street one and a half blocks.

S29

**Deborah Wilson and
Salem Quakers**
*Quaker Burying Ground,
Essex Street*

In 1629, approximately two hundred people (many of them Puritans fleeing religious persecution in England) landed in Salem. Among them were a number of ministers charged by the Puritan-dominated Massachusetts Bay Company to establish a church. According to Salem historian Jim McAllister, “Governor John Endicott had already determined that the church would adopt the form used by the Pilgrims in Plymouth; that is, it would be autonomous, answerable only to its members rather than to a higher temporal authority. This was a first step toward separation from the hierarchical Church of England.”⁵⁸ Adherents of the Church of England were not tolerated in Salem, and, as McAllister further wrote, “religious freedom, it was clear to all, would not be a hallmark of the new ‘Bible Commonwealth.’”⁵⁹

One victim of Salem’s intolerance of alternative religious practices was Deborah Wilson, a Quaker who came to Salem with other missionaries in the late 1650s. These missionaries and their local followers posed a real threat to the Congregationalist-dominated power structure because they believed in the inherent equality of men and women, in a direct relationship with God, a lay leadership form of church governance that included women, and they were against violence of any kind. Massachusetts outlawed Quakerism in 1658 because of the challenge Quakers



Quakers suffered greatly at the hands of the ruling Puritans in the seventeenth century.

The more they were persecuted for practicing their own religion, the more important it became for Quakers to “witness” for their faith and not give in.

posed to the established order of colonial society, and it then became even more important for Quakers to “witness” for their beliefs and to stand their ground despite beatings, maimings, and worse. Mary Dyer, who was also a Quaker, was hanged on Boston Common. Deborah Wilson, who had staged a protest against the church by walking naked through Salem to make the point that the church was “bare” of morals, received a different fate. She was arrested, tried, and sentenced to walk through town “topless and flogged up to 30 lashes.”⁶⁰ The Constable in charge of meting out this sentence could not bring himself to follow through. Instead, he and Deborah’s husband Robert devised a plan. “Each time the constable snapped the whip . . . her husband [who accompanied her] clapped his hat with his hand to imitate the sound of the whip hitting flesh.”⁶¹

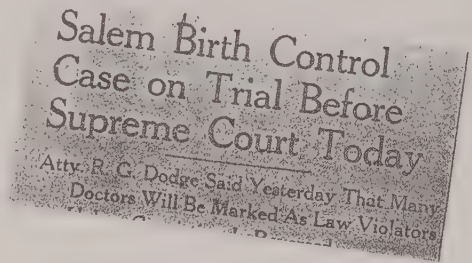
Directions: Reverse your direction on Essex Street and turn right on Flint Street.

S30

Carolyn Gardner and Birth Control

Corner of Flint and Essex Streets

Carolyn Gardner is remembered by many area residents as the former director of the House of Seven Gables museum and settlement house (see S1 and S2), serving in that capacity from 1930 to 1934 and again from 1965 to 1978. But



Carolyn Gardner’s case before the Massachusetts Supreme Judicial Court made regular headlines in the *Salem Evening News*, like this one that appeared on May 27, 1938.

Carolyn was also a pioneer in the Massachusetts birth control movement, and in 1936, she and others (with help from the Birth Control League of Massachusetts) opened a clinic at this site to serve women for whom pregnancy posed serious health risks. The clinic’s referrals came from doctors, social service agencies, and members of the clergy. At the time, birth control was still illegal in Massachusetts, and on June 3, 1937, the Salem clinic was raided and closed by local police. Gardner and other clinic employees were arrested for advertising and distributing contraceptives. In 1938, the case was heard by the Massachusetts Supreme Judicial Court, and it upheld the guilty verdicts handed down by a lower court. Carolyn and her fellow defendants had to pay fines but escaped going to jail. The case was front page news that year in Salem’s local paper: “Common sense is outraged by a decision so out of touch with the realities of the world today. It means that a law is construed to interfere with a medical practice approved by the American Medical Association. It means that a safeguard to the health of women and children is considered illegal . . . it has been said in other parts of the country that witchcraft days have come again to Massachusetts!”⁶²

Directions: Turn left onto Chestnut Street.

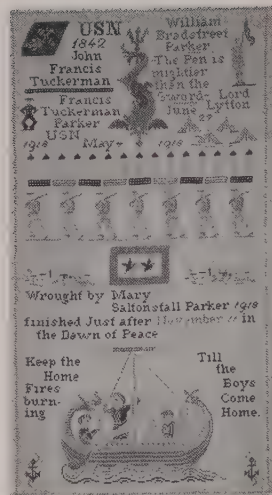
Home of Mary Saltonstall Parker, and Mary Elizabeth and Caroline Saunders 41 Chestnut Street

Among the women artists whose work may be seen at the Peabody Essex Museum is Mary Saltonstall Parker (1856–1920), a native of Salem, whose textile artistry was quite well known during the days of the Colonial Revival. The fourth child and only daughter of John Francis Tuckerman and Lucy Saunders Saltonstall (1822–90), Mary was also the granddaughter of Salem's first mayor, Leverett Saltonstall. Her earliest surviving textiles, probably done when she was a teenager or young adult, “demonstrate a predilection for colonial revival themes.”⁶³ It is not known where or if she received professional instruction, but Mary practiced a variety of needlework techniques and textile arts. As an adult, she was greatly influenced by the growing Arts and Crafts movement of the late 1800s, traveling frequently to view authentic colonial textiles and expand her own work. Mary was also active in local charitable organizations, selling her work to raise funds for worthy causes, and she authored several books on Colonial Revival themes.

Earlier, this was the home of Mary Elizabeth and Caroline Saunders whose father, Thomas Saunders, built a house for them next door at 39 Chestnut Street. A regular visitor to 39 Chestnut was their cousin, women's rights advocate Judith Sargent Murray (see S18). The Saunders sisters both married into the prominent Saltonstall family, and became very active in civic affairs. Apparently, they did not fall far from the parental tree. Their mother, Elizabeth Elkins Saunders, is described in the Saltonstall family genealogy as “endowed with a noble nature . . . refined and sanctified by a true philosophy . . . the sweetness of her disposition, the generosity and magnanimity of her spirit, and the comprehensive of her benevolence, with the advantage of her social position, mental endowments, and personal address, give her an influence such as few individuals of either sex can reach; and

that influence was uniformly exerted in the cause of philanthropy, justice, and the truth . . . she was deeply interested in all the great movements of the times having the interests of liberty and humanity in view.

While the Saunders family lived at 41 Chestnut Street, shown here on the left, Thomas Saunders built No. 39 next door for his daughters.



In this cotton-on-linen sampler, Mary Saltonstall Parker introduced new military imagery to express her thoughts about the effects of world conflict.



She lamented the wrongs of the oppressed and the suffering of the poor . . . [b]y several elaborate and valuable publications, [and] her frequent communications through the newspaper press. . . few persons have given such subjects more attention, and her views were worthy of the consideration of legislators and statesmen.”⁶⁴

S32

Home of Elizabeth Reardon

35 Chestnut Street

Showing that a little knowledge can go a long way, Salem is grateful that Elizabeth Keats Butler Reardon took a course on colonial architecture in the 1960s offered by the Society for the Preservation of New England Antiquities (SPNEA). Armed with facts on seventeenth-century New England dwellings, “Libby Reardon visited a small Victorian cottage at the corner of Liberty and Charter Streets that had caught her eye years earlier,” according to Salem historian Jim McAllister.⁶⁵ Despite the house’s Victorian “improvements,”

Libby was convinced of its earlier history and asked SPNEA assistant director Abbott Lowell Cummings to confirm her suspicions. He told her, “Young lady, if you have found a seventeenth-century house in Salem that I don’t know about, I shall be very surprised.”⁶⁶ Indeed, Libby was correct. The house dates back to the 1660s and has since been restored by Historic Salem, Inc. and named for its original owner, Samuel Pickman. Libby found another such hidden treasure a few years later on High Street—the Eleazer Gedney House—that SPNEA was able to purchase and now uses as a study house on seventeenth-century construction techniques and architecture.



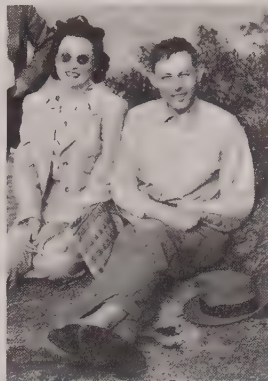
Elizabeth Reardon discovered that the Eleazer Gedney House on High Street dated back to the seventeenth century—much older than previously thought. Today, the Society for the Preservation of New England Antiquities uses the house as one of its study properties.

S33

Bessie Phillips and the Stephen Phillips Memorial Trust House

34 Chestnut Street

Wanting to leave a memorial to her husband, Stephen, his family, and Salem’s maritime history, Bessie Gertrude Wright Phillips (1906–96) established the Stephen Phillips Memorial Trust House as a museum to be enjoyed by the public. Working hard to gather and maintain a stellar collection, the Phillips House contains five



Bessie and Stephen Phillips loved Maine’s Rangely Lake.

generations of the family's belongings, including Oceanic artifacts, export porcelain, oriental carpets, and furniture; the carriage house holds a wonderful assortment of vintage automobiles, horse-drawn carriages, and sleighs. Architecturally, the Phillips House is an example of the "house moving" that happened in Salem on a regular basis (see S10). The four front rooms were moved from Oak Hill in Danvers (now, Peabody) in 1820 and 1821. Open seasonally, thousands of visitors have benefited from Bessie Phillips's generosity.

In addition, she is remembered for

preserving and donating seven thousand acres of pristine land in Maine's Rangeley Lakes region, for establishing one of the largest scholarship funds in America, and for supporting educational programs at the Peabody Essex Museum (see S45).

Number 34 Chestnut Street was also the site of Tabitha Ward's school for girls in the mid-1800s (see S37).



Bessie Phillips established the Stephen Phillips Memorial Trust House as a museum to be enjoyed by the public.

S34

Home of Sarah Lockhart Allen

31 Chestnut Street

The daughter of a sea captain and merchant, Sarah Lockhart Allen (1793–1877) was born in Scotland and by 1842 was listed as living at 34 Chestnut Street. It is thought that she lived abroad in Europe and studied art until she was fifty years old. A miniaturist and crayon portraitist, Sarah was described by Salem historian Joseph Felt as having "discovered much ability in this branch."⁶ The Peabody Essex Museum (see S45) owns several examples of her work, including a small portrait of Charlotte Story Forrester of Marblehead whose father dressed as an "Indian" to throw tea into Boston Harbor and later served as a surgeon during the Revolution. While Sarah Allen lived at 34 Chestnut Street earlier in her life, she moved to this house in later years. She died at age eighty-four, and is buried in Harmony Grove Cemetery. She never married, and left her estate to her nieces Margaret L. Davis, Mary S. Sweetser, and Elizabeth Allen, to ensure their financial independence.

S35

Home of Rose Hawthorne Lathrop (Mother Mary Alphonsa)

17 Chestnut Street

The youngest child of Nathaniel and Sophia Peabody of Salem (see S13) was not born in Salem but in Lenox, Massachusetts. When Rose Hawthorne (1851–1926) was only two years old, her family traveled to England where her father served as

consul at Liverpool. When his terms expired, the Hawthornes visited France and Italy, returning to live in England for a year. When Rose was nine, she returned home to a country she could not remember. She was taught at home in Concord, Massachusetts, until her father's death in 1864. First sent to a boarding school in nearby Lexington, she came to Salem to study in 1867 and lived here on Chestnut Street. Soon after she had finished school, Rose went with her sister, Una, her brother, Julian, and their mother, to live in Germany where she studied art and music, met George Parsons Lathrop, and married him in 1871. Upon returning once more to America, Rose and her husband became very active in the literary circles of Boston and New York. Their son, Francis Hawthorne Lathrop was born in 1876 but died of cancer in 1881. Rose and George separated, and she began to train as a nurse to help patients with incurable cancer who were unable to pay for their treatment. A few years later, this descendent of Puritans who had become a Catholic, founded an order of nuns dedicated to the nursing work she had started. Newly named Mother Mary Alphonsa, she also spoke regularly on the role of women, rejecting the notion that they were merely decorative. In an unusual appearance before the Catholic Congress of 1893 held in Chicago, she argued, "Is she who is the mother of all perfect impulses, to be represented anywhere forever as the adorer of vanity? Is she always anywhere to appear laden with jewels, like a jeweler's showcase? O woman, the hour has struck when you are to arise and defend your rights, your abilities for competition with men in intellectual and professional endurance, the hour when you are to prove that purity and generosity are for the nation as well as for the home."⁶⁸ The Dominican Sisters of Hawthorne continue Mother Mary Alphonsa's work today from their headquarters in Hawthorne, New York.



The daughter of Nathaniel and Sophia Peabody Hawthorne, Rose Hawthorne Lathrop became Mother Mary Alphonsa and founded an order of nuns dedicated to nursing terminally ill cancer patients.



S36

Hamilton Hall, Sarah Parker Remond, Harriet James, and the Ladies Committee
9 Chestnut Street

Hamilton Hall, built in 1805 by Salem's leading architect, Samuel McIntire, served as the home and office for a successful catering business run by John Remond. An immigrant from Curaçao, John Remond was politically active in the causes

Sarah Parker Remond, a daughter of Salem, became an internationally renowned antislavery lecturer.



The elegant Hamilton Hall has been lovingly preserved for decades by a volunteer committee of women. Its dance floor—once enjoyed by the Marquis de Lafayette—is among the best a dancer could find. Hung separately from the walls with a special spring mechanism, it “gives” with the weight of the dancers and helps relieve muscles and fatigue.

of antislavery and school desegregation. During the 1840s, the Remonds, including John’s daughter Sarah Parker Remond (1826–94) were deeply involved in the antislavery cause. Sarah’s first act of public resistance to racism happened in Boston in 1853 when she refused to move to the segregated gallery of Boston’s Howard Theatre. She was hurt in the altercation, sued the management for damages, and won five hundred dollars. By 1856, Sarah was well known as a professional antislavery lecturer, touring New England, New York, Pennsylvania, and the Ohio Valley. In 1858, she appeared at the National Women’s Rights Convention in New York City. The following year, Sarah took her message across the Atlantic to Great Britain, where she also pursued the advanced education that had been denied her in America. According to Salem historian Jim McAllister, “Women lecturers, especially women of color, were a rarity in the British Isles, and Remond’s brilliant oratory and devoutly moral antislavery message made her highly sought after as a speaker. Her talks attracted as many as two thousand people at a time, most of them white, and often inspired important resolutions, press articles, financial contributions, and other types of support.”⁶⁹ Eventually, Sarah traveled to

Italy where she married and practiced medicine for twenty years until her death. She never returned to her native country.

Another woman we remember at this site is “Miss Harriet James” who taught Salem children the basics of dance and manners in classes she offered at Hamilton Hall and other locations in town for nearly sixty years beginning in 1918. More than two dozen of her students went on to perform in national or international dance companies. Many older Salemites can attest to the verity of Miss James’s claim that she was “a holy terror on deportment.”⁷⁰

Since 1946, a significant portion of the funding for the maintenance, repairs, and furnishing of Hamilton Hall has been raised through a series of current event lectures offered each winter. That series has been run starting in 1949 by a volunteer committee of women from Salem and other North Shore communities. Typically, three hundred and fifty series tickets are sold each year, generating as much as nineteen thousand dollars in a single year for the benefit of the hall. Subscribers pride themselves on attending the lectures despite the worst of New England weather conditions.

Directions: Continue to the end of Chestnut Street.

Schools for Girls and the Salem Society for the Higher Education of Women

2 Chestnut Street

In her 1886 advertisement for The Studio at 2 Chestnut Street, “Miss Mary S. Cleveland” and “Miss Chattarina W. Agge” promised to “open their School for Young Ladies and Girls” on Wednesday, September 15. The second half-year would begin on February 14 with a vacation of two weeks at Christmas time “besides the usual holidays during the year.” Tuition was one hundred dollars per year for girls over twelve and eighty dollars for those who were younger. No one under the age of eight would be “received.” A “prompt and regular attendance at school [was] earnestly desired” by the instructors.⁷¹

Salem’s early and deep commitment to education has been well documented, including the city’s progressive ideas on educating African Americans, girls, and women. Another early Salem school for girls was Henry Kemble Oliver’s School for Young Ladies (1841) at 25 Federal Street, where students learned “reading, writing, spelling, arithmetic, English grammar, geography, the elements of Latin and French, with plain needlework”; then, students moved on to “English composition, history, natural and moral philosophy, use of the globes (following astronomy), drawing, algebra, French and Latin, ornamental needle work”; and finally, “book-keeping, geometry, natural history, chemistry, botany, logic, rhetoric, intellectual philosophy, the Spanish language and painting.”⁷² Other schools included Abigail Allen’s school (mid-1700s), Susannah Babbidge’s school for boys and girls (late 1770s), Lydia Babbidge’s school for young ladies (late 1700s to about 1800), Paulina Read’s school and the Salem Female School (early 1800s), the Female School on Vine Street (1830s), Webb and Farley’s School for Young Ladies (1850s), Martha F. McKown’s Home School for Girls (mid-1800s), Tabitha Ward’s school (mid-1800s, see S33), Abbott’s School for Young Ladies (1860s), Miss Howe’s kindergarten, located above Mechanic Hall (late 1800s), Caroline H. King’s and Jane and Elizabeth Phillip’s school (late 1800s), Miss Hazard’s and Miss Woodward’s school (1890s), and Hamilton Hall School (1890s–early 1900s). Salem’s interest in educational opportunities laid the groundwork for the establishment of the fourth Normal School in Massachusetts, later renamed Salem State College (see S38).

As educational opportunities for women increased nationwide, a group of women founded the Salem Society for the Higher Education of Women in 1897 to support young women who wished to continue their education beyond secondary school but who needed financial assistance. Applicants had to demonstrate that they were serious about completing their college career and finding work afterward. They further had to promise to help other young women once they were established. This way, the Society believed, their work would benefit young women both in and beyond Salem.

Private School.
The Studio
No. 2 Chestnut St., Rooms 1, 2 and 3

Salem’s early commitment to education is well documented. Both private and public schools were available to girls and African Americans of both genders long before it was the norm.

Directions: Turn right on Summer Street and walk to the end of the block.



These young women graduated from the Salem Normal School in 1886, prepared to begin a career in teaching.

S38

Salem Normal School and Charlotte Forten

Corner of Broad and Summer Streets (now, Salem State College)

As the demand for accessible and high-quality education grew in the mid-nineteenth century, the dichotomy between what was available to the different classes and genders was significant. Increasingly, leading thinkers and social reformers like Horace Mann (who married Mary Peabody, see S13), called for public support of the free common school and for standards (or, “norms”) in teaching that would professionalize the field. Horace believed deeply that a democratic society should educate its young, and he decried the poor state of public education. Accessible learning, rigorous and consistent teacher training, and strong public support of this effort would increase literacy and enable all people to participate more fully as citizens.

As Joan M. Maloney wrote in her history of the Salem Normal School, “by the 1840s, a number of prescient Salem citizens recognized the urgency of educational reform.”⁷³ The Governor of Massachusetts had already opened three Normal Schools elsewhere in the Commonwealth, and when a fourth site was needed for what would become the nation’s eleventh, Salem citizens lobbied hard, arguing that “Salem . . . was a community of men who were at once scholars, dedicated civil servants, and daring entrepreneurs. From the start Puritanism ensured the welding of learning to godliness, and Salem was one of the first settlements to provide a free common school.”⁷⁴ This building was dedicated on September 14, 1854 “with all the pomp the city and state could muster,” and the Governor declared, “we welcome this day . . . her influence hence shall extend/Til precepts received by the few/To thousands shall lend.”⁷⁵ The first class, consisting of seventy-two young women, was admitted that fall. In 1932, the college changed its name to Salem Teachers College. It became the State College at Salem in 1959, and Salem State College in 1977. In 1972, one of the college’s professors, Mildred Berman, brought a class action suit against the state’s Board of Regents to ensure equal pay for women faculty. The suit was finally settled in 1988 in Mildred’s favor. Also in 1972, with the growing popularity of women’s studies as a discipline, the Florence Luscomb Women’s Center opened. It was named for the renowned suffragist, labor reformer, and peace activist from Lowell and Boston. In 1990, the Charlotte Forten Room in the College Library was dedicated, and that same year the Governor of Massachusetts appointed Nancy D. Harrington

president of Salem State College. She was the first woman, the first alumna/us, and the first Salem resident to achieve this distinction.

One of the college's earliest students was Charlotte Forten (1838–1914), who was born in Philadelphia and arrived in Salem in 1854. She was sent north to the Higginson Grammar School because Salem's schools were desegregated by this time. Charlotte lived with Salem's prominent Remond family (see S36) who were then living on Dean Street, and Sarah Parker Remond became a role model for Charlotte as her mother had just died. Much like the Remonds of Salem, Charlotte's family was well educated and active in the antislavery movement. In 1855, Charlotte began to study at Salem's Normal School where she graduated in 1856, becoming the first African American to do so; she began her teaching career at the Epes Grammar School in Salem. In her spare time, Charlotte wrote poetry and kept a journal that provides us with most of what is known about her. (The Phillips Library at the Peabody Essex Museum owns a copy of this journal; see S15.) The outbreak of the Civil War created the opportunity for Charlotte to teach in Port Royal, South Carolina, where she was pleased to educate the children of recently-freed slaves who would otherwise not have had any educational opportunity. In 1864, Charlotte returned to Philadelphia and spent the next twelve years writing and publishing poems and essays including two articles about her South Carolina experiences in the *Atlantic Monthly*. Charlotte also returned to teaching, and in 1878 she married Francis Grimké, the nephew of Sarah and Angelina Grimké (see S17).



A lifelong educator, author, and journalist, Charlotte Forten spent many years in the South teaching children who would otherwise not have had any educational opportunity.

Directions: Turn back down Summer Street the way you came. Turn right onto Norman Street.

S39

Women Telephone Operators

22 Norman Street

(building no longer standing)

On June 25, 1914, the city of Salem was ravaged by a fire that raged out of control for thirteen hours. It started with an explosion at the Korn Leather Company at the corner of Boston and Bridge Streets. Before it could be brought under control, the fire had burned eighteen hundred buildings and left more than three thousand families



Even with fire raging just outside, these "heroines of the switchboard" never left their posts.

homeless. It eventually worked its way to within a few blocks of the telephone office on Norman Street. The operators on duty stayed at their posts even though the fire was so close to their building the windows were too hot to touch. When the electric lights and auxiliary gas lamps went out, the women worked by lantern light. Operators who were not scheduled to work that day came in to help voluntarily. As reported in their employee magazine, *Telephone Topics*, "everyone was a true heroine of the switch-board." The fire was fast approaching, some of the women had been made homeless, "and yet . . . these girls . . . sat at the switchboards with coats and hats on and answered thousands of calls from excited subscribers while the great fire raged within 500 feet of the central office and the lurid flames could be seen more than one hundred feet in the air."⁷⁶ Singled out for their heroism were Local Chief Operator Blanche E. Ross and Toll Chief Operator Jeanette M. Curran.

Directions: Return to Summer Street and turn right. Note the home of John P. Peabody, "Purveyors of Ladies' Furnishings." Many Salem women were also shopkeepers or worked in retail (see S44).

S40

Home of Louisa Lander

5 Summer Street (now, the Salem Inn)

Sculptor Louisa Lander (1826–1923) moved here in 1849 after the death of her mother. Salem was familiar to her as she was the great-granddaughter of Salem merchant Elias Hasket Derby. As a young girl, Louisa had shown talent for modeling clay and wax. In Salem, she continued her artistic pursuits eventually sailing for Europe in 1855 to perfect her art. She studied in Rome with American sculptor Thomas Crawford, and opened her own studio in 1857 where she worked on sculptures with American themes. Her portrait bust of Salem author Nathaniel Hawthorne was well received by him during one of his many visits, and Louisa's success seemed guaranteed. Unfortunately, a whispering campaign of vicious gossip intimating indecent behavior was waged against her by the tightly-knit community of American expatriates in Rome. Louisa was shunned by former friends, Hawthorne among them, and was condemned by an unofficial tribunal led by Salemite and fellow sculptor William Wetmore Story. There was no basis for any of these allegations, but Louisa was forced to return to Salem and face social isolation. She mounted a successful exhibition of her work in Boston in 1860, but the ostracism from the artistic community and the Civil War took their toll on her spirits. She died in Washington, D.C., lonely, embittered, and unrealized as an artist.⁷⁷

Another Salem woman we remember at this site is Caroline Osgood Emmerton who was born here and who is best known for founding the House of the Seven Gables museum and settlement house (see S1 and S2).



Louisa Lander's portrait bust of Nathaniel Hawthorne was well received by him. Unfortunately, he became part of a gossip campaign that ultimately cost Louisa her career as an artist.

Directions: Continue along Summer Street to Essex Street. Turn right and continue on Essex Street, noting Barton Square on your right, the site of the childhood home of Caroline Plummer (see S15 and S26).

S41

Salem Woman's Club

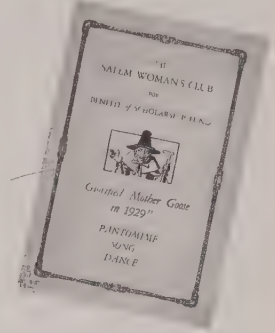
11 Barton Square (building no longer standing)

The home of the Salem Woman's Club's first president, Dr. Sarah E. Sherman, was located here. Organized in 1894 and incorporated in 1899

"to broaden and strengthen the moral, social and intellectual life of its members, and through them, to make itself a power for good in the community," the club's motto was "The union of all for the good of all."⁷⁸ Other founders included Emily E. Agge,

Emma S. Almy, Ellen A. Brown, Lena C. Emery, Katherine L. Felt, Frances S. Johnson, Caroline B. Kemble, Fanny S. Price, and Emeline D. Whipple.

The club not only provided intellectual stimulus and a social life, but opportunities for members to serve their community. The club sponsored lectures on subjects from forestry and architecture to historical and current movements, legislative goings-on, philanthropy, education reform, and social services. They sponsored concerts, plays, teas, and other events to raise money for their scholarship fund and Salem charitable organizations. In 1911 and 1912, the Salem Woman's Club focused its fundraising efforts on a Free Bath House for Women and Girls. In its twenty-sixth year, the club stated in its yearbook, "There are two duties to be fulfilled in this world: the first, to give to our own personality all the worth it is capable of possessing; and the second is to put it at the disposal of others."⁷⁹



The Salem Woman's Club held regular fundraisers to benefit their many community projects.

Directions: Cross Washington Street to the Essex Street Pedestrian Mall. Note the plaque on the Daniel Low & Co. building describing Salem's Town House.

S42

The *Essex Gazette*, Phillis Wheatley, and Mary Crouch

(corner of Washington and Essex Streets, building no longer standing)

Slavery was a very real presence in Salem during the eighteenth century. Some Salem merchants owned or traded in enslaved people, although it was not as prevalent a practice as in Boston, and "runaway slave" advertisements appeared regularly in the *Essex Gazette*, Salem's leading newspaper from 1768 to 1775. But through this publication, Salemites were also introduced to America's first published African American



Phillis Wheatley's brilliance as a poet, well documented in the *Essex Gazette*, flew in the face of eighteenth-century racism.

From the NEW-LONDON GAZETTE.

The following is an Extract of a letter from Phillis, a Negro Girl of Mr. Wheatley's of Boston, to the Rev. Samson Occum, which we are desir'd to insert as a Specimen of her Ingenuity.---It is dated the 11th of February 1774.

"Rev'd and honor'd Sir,
 "I Have this Day received your obliging kind Epistle, and am greatly satisfisd with your Reasons respecting the Negroes, and think highly reasonable what you offer in Vindication of their natural Rights : Those that invade them cannot be insensible that the divine Light is insensibly chasing away the thick Darkness which broods over the Land of Africa ; and the Chaos which has reign'd so long is converting into beautiful Order, and reveals more and more clearly, the glorious Dispensation of civil and religious Liberty, which are so inseparably united that there is little or no Enjoyment of one without the other : Otherwise, perhaps the Israelites had been less sollicitous for their Freedom from Egyptian Slavery ; I don't say they would have been contented without it, by no Means, for in every human Breast, God has implanted a Principle, which we call Love of Freedom ; it is impatient of Oppression, and pants for Deliverance ; and by the leave of our modern Egyptians I will assert, that the same Principle lives in us.--- God grant Deliverance in his own Way and Time, and get him Honor upon all those whose Avarice impels them to countenance and help forward the Calamities of their fellow Creatures. This I desire not for their Hurt, but to convince them of the strange Absurdity of their Conduct whose Words and Actions are so diametrically opposite. How well the Cry for Liberty, and the reverse Disposition for the exercise of oppressive Power over others agree.---I humbly think it does not require the Penetration of a Philosophor to determine."

In an open letter to the Reverend Samson Occum, Phillis Wheatley criticised Christian ministers for not using their moral influence to condemn and work to end slavery.

poet, Phillis Wheatley (ca. 1753–84), whose very skill and success flew in the face of racial bigotry. Phillis had been kidnapped from Africa as a child of about seven and brought to Boston in 1761, where she was purchased by the Wheatley family to serve as a lady's maid. Her mistress, Susannah Wheatley, quickly realized that Phillis was a child prodigy, and the young girl was taught to read and write. Before long, Susannah arranged to have Phillis's poetry published in Boston newspapers including "elegiac" poems to honor important people who had recently died. When the famous evangelical preacher of the Great Awakening, Reverend George Whitefield, passed away in nearby Newburyport in 1770, one of his eulogists was Phillis Wheatley, and the *Essex Gazette*, calling her "the extraordinary Poetical Genius Negro Servant,"

printed and advertised special sale copies of her *Elegiac Poem, on the Death of That Celebrated Divine, and Eminent Servant of Jesus Christ, the Rev'd Mr. George Whitefield*.⁸⁰ In 1774, after the publication of her widely acclaimed book of poetry, *Poems on Various Subjects, Religious and Moral*, Phillis wrote a stinging letter to her friend the Native American Reverend Samson Occum. In her letter, she condemned Christian ministers for not speaking out against slavery. With her permission, Reverend Occum published the letter in the Newport, Rhode Island, newspaper, and several other papers republished Phillis's work, including the *Essex Gazette*. In March of 1774, Salemites could read that "in every human Breast, God has implanted a Principle, which we call Love of Freedom; it is impatient of Oppression, and pants for Deliverance. . . . God grant Deliverance in his own Way and Time, and get him Honor upon all those whose Avarice impels them to countenance and help forward the Calamities of their fellow Creatures. This I desire not for their Hurt, but to convince them of the strange Absurdity of their Conduct whose Words and Actions are so diametrically opposite."⁸¹

The *Essex Gazette* ceased publication in 1775, and Salem was without a newspaper for several years. Learning of this state of affairs, according to historian James Duncan Phillips, Mary Crouch "arrived with bag, baggage and printing press from Charlestown, South Carolina," to start the *Salem Gazette and General Advertiser*. The paper only lasted a few months, until October of 1781. The following week, Samuel Hall began printing the *Salem Gazette*. It lasted for four years.⁸²

Directions: Continue walking along the Essex Street Pedestrian Mall, noting Salem's handsome Town Hall on your right (see S14).

Salem Female Employment Society

155 Essex Street (building no longer standing)

After failed attempts in 1857 to start an organization to give sewing to poor women, a group of four women met in 1861 at the home of Nancy D. Cole to explore how to create one that would be more successful. On January 16 of that year, the Salem Female Employment Society was founded. Its first board members, as their names appeared in the founding documents, were Nancy D. Cole, President; Mrs. John Bertram, Vice-President; Mrs. Robert S. Rantoul, Treasurer; Miss Esther C. Mack, Secretary (see S52); Miss Anna Johnson, Purchaser; Managers, Mrs. Sam'l Johnson, Mrs. J. Willard Peele, Mrs. William S. Cleveland, Mrs. Alfred Peabody, Mrs. James O. Safford, Miss Lydia H. Chase, Miss Martha G. Wheatland, Miss Harriet L. Whipple, Miss Harriet Hodges, and Miss Ellen D. Webb.

The stated object of the Society was "to give sewing to poor women who were unable to procure employment elsewhere, and to give them a fair compensation for their work; hoping, by these means, to encourage a spirit of independence, and to diminish daily alms-giving."⁸³ Goods were sold out of a store front at 366 Essex Street owned by Lydia Stone, who received a small percentage from sales.

Applications poured in, and the society soon had to limit the number of its seamstresses to fifty. The reputation of the sewing and embroidery produced by women at the society even spread to Boston, and they were soon taking orders from far beyond the shop in Salem,

including ones from field hospitals during the Civil War. In 1866, the Society opened two additional rooms for retail space at this site. A fire destroyed their first building later that year, but "through the kindness of friends, all the garments and materials, with some of the furniture was saved."⁸⁴ The society then purchased rooms at 286 Essex Street, and the number of members and donations continued to grow. But with the advent of electric sewing machines, the demand for hand-sewn goods diminished quickly, and the society closed its doors in 1877. The funds they had left were distributed to other Salem charitable organizations, including the City Hospital (see S11), Children's Friend Society (see S51), Relief Agency, Woman's Friend Society (see S14), and to the remaining employees. All told, two hundred and seventy women were helped immeasurably by this agency. "When it was established it was a much needed charity," Lucy Johnson wrote in her history of the society, "and for eighteen years it had faithfully done its work, and now passes into history, leaving the numerous other charitable societies in Salem to carry out the demands of the time."⁸⁵



Almost three hundred women were given hand sewing work by the Salem Female Employment society, but with the growing popularity of electric sewing machines in the late 1800s, the society had to close its doors in 1877.

Women Shop Owners and Retail Workers

*Essex, Lafayette, Union, and
Central Streets Business District*

As Salem became an industrialized city in the mid-1800s, dozens of shops sprang up in Salem's business district—some of them following in the tradition of Salem's Cent Shops (see S46) and many of them owned by women. City directories from the mid- to late-1800s provide wonderfully illustrated advertisements including those for Miss

Pauline Symonds, "Fashionable Milliner"; Miss J. M. Holbrook, "French Milliner"; Mrs. A. Phillips, "Books, Stationery, Periodicals, Picture frames, engravings, etc."; (she also ran an "extensive circulating library, the use of which is offered to the public at the low price of two cents per day, or ten cents per week"); Mrs. Lizzie Hanson, "music teacher"; Mrs. E. Saroni, "manufacturer and dealer in boys' suits & overcoats and misses' outside garments"; Mary A. Bush, "laces and fancy goods, linen collars & cuffs & gloves"; Mary L. McGahan, "dealer in dry and fancy goods, fruit, confectionary, ice cream, etc."; Ann R. Bray, "dealer in foreign and domestic dry goods, also piano fortes"; Miss A. E. Lane, "fashionable cloak and dress maker"; and Miss Mary E. Connell, "dealer in sewing machines and sewing machine findings."⁸⁶ Although we know next to nothing about their lives, these and other women were clearly an integral part of Salem's nineteenth-century business community.

Directions: Continue to the end of the Pedestrian Mall.

Peabody Essex Museum, Historic Houses, Women Artists and Artifacts, and Louise du Pont Crowninshield

East India Square

The Peabody Essex Museum, formed in 1992 with the consolidation of the Peabody Museum of Salem and the Essex Institute, contains renowned collections of maritime and American art, history, and architecture with many ties to women's lives including decorative arts, folk art, portraits, and textiles (including girls' samplers). The Peabody Essex Museum also owns and operates twenty-six historic houses that provide a window on daily life in colonial and Federal-era Salem. One of these properties, the John Ward House at 132 Essex Street, contained one of Salem's Cent Shops (see S46) and, much later, was the studio of artist Sarah W. Symonds (see next page). Another was the home of two generations of Nichols sisters (see S23), and one more belonged to the Ropes sisters (see S25). The museum's most recent initiative in interpreting the lives of women through their historic houses is the Vilate Young House (see S10).

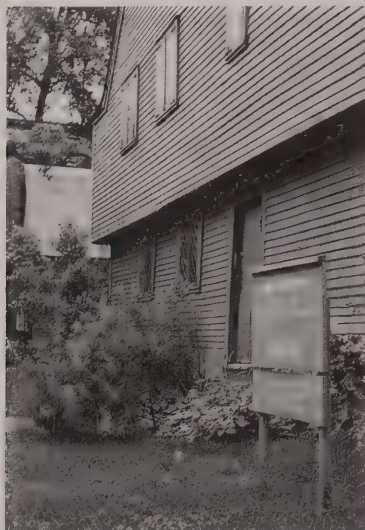


By the turn of the nineteenth century, many women owned shops or worked in retail, like these women outside the Tassinari Fruit Store on Essex Street.

Among the many women artists whose work is contained in the museum's collections is Lucy Hiller Lambert Cleveland (1780–1866), a Salem-born textile artist, author, and social reformer who created folk art sculpture she called “figures of rags” or “vignettes” that she exhibited and sold at charitable fairs to raise money and express her support for reform movements,” according to museum curator Paula Richter.⁸⁷ In 1852, for example, Lucy submitted an example of her work to the Shirtwoman's Union Fair in New York City “that raised twenty dollars for the financial relief of women garment workers . . . an example of how American women engaged in social and political debate before women's suffrage.”⁸⁸ Lucy's children's books, published anonymously in Boston between about 1827 and 1842, engaged her young readers in such topics as slavery, temperance, and social benevolence. By working in two mediums, both submitted to a public forum, Lucy added her voice to the tumultuous forces that were shaping American society prior to the Civil War.⁸⁹ She lived long enough to see the abolition of slavery in 1863, and created one of her final vignettes she called *Free!* in celebration.



Lucy Cleveland used her textile art to convey messages of social reform. Luckily, she lived long enough to see the abolition of slavery in 1863 and created *Free!* in celebration.



The John Ward House, a property of the Peabody Essex Museum, once contained a Cent Shop and, much later, the studio of Sarah W. Symonds.

Sarah W. Symonds (1870–1965), who was mentioned earlier, was widely known for her figurines and bas relief plaques of historic sites throughout New England that “recall our colorful past.”⁹⁰ The daughter of Lydia F. DaCosta and Lemuel W. Symonds, Sarah graduated from Emerson College in Boston “at a time when only a few courageous daughters of America were launching careers on their own,” according to a 1976 *Antiques Journal* article written during America's bicentennial.⁹¹ At first, she studied oratory, but Sarah soon determined that artistic modeling was where she could “make her mark.” It is thought that her inspiration was derived from another Salem woman sculptor, Louisa Lander (see S40), and Sarah became quite successful and sought-after for

her ivory-finished or painted molds in shades of tan and brown. Sarah opened her first studio in the John Ward House, her second was at 1 Brown Street, a gift shop followed at the Hawthorne Hotel (see page 54), and eventually there was a summer shop in nearby Marblehead. She was a skillful marketer, and advertised and filled orders herself. Her artistic reputation established, Sarah also created a line of mementos for tourists, including incense burners, witch-stirred caldrons, door knockers, and paper weights. It was said of her that “the merit of Sarah W. Symonds’ work is her choice of subject, her feeling for it, and the truth of her expression; she not only created but embalmed.”⁹² Sarah continued working well into her eightieth year, and enjoyed great celebrity late in her life.

Another well-known artist in her day was Sarah Goolb Putnam (1772–1864), who was born in Salem just before the start of the American Revolution. She was the niece of Revolutionary War hero Timothy Pickering, and from childhood was “deeply imbued with the high-souled patriotism of those days”—never forgetting what it was like to dance in the same set as George Washington when he visited Salem in 1789.⁹³ She “beheld in her childhood the birth of the nation . . . she ever felt the deepest interest in all affecting its welfare and its honor . . . she lived to see its present terrible struggle for life . . . and her last days were cheered and made happier by the conviction that it had passed safely through the most perilous portion of the trial, and proved itself to be founded upon a rock, which cannot hereafter be shaken.”⁹⁴ Sarah was particularly well known for her exquisite embroidery, often giving samples to wounded soldiers during the Civil War. Years later, it would be said about her that “many a wounded, sick, or weary one has been unconsciously relieved and made happier by the proceeds of her constant pleasing devotion of this talent in their behalf.”⁹⁵ She donated numerous items to wartime Sanitary Commissions, Sailors’ Fairs, and the Children’s Mission to the Children of the Destitute, and painted portraits of Edward Silsbee and Clara Endicott Payson. Both of these



One remaining artifact of the Salem witchcraft trials is a chair owned by Mary Holingworth who was accused of witchcraft in 1692 but was able to escape hanging.

portraits are owned by the Peabody Essex Museum. An avid reader, Sarah never tired of learning. She also married Samuel Putnam in 1795 and had five children. In a tribute to her life published in the *Boston Daily Advertiser*, it was written that “it is but simple justice to say of this honored lady, that her life has been a great and unmingled blessing to all with whom she was connected; and that her memory will continue to be one alike to the old and the young who had the privilege to know her.”⁹⁶ In a sermon preached in tribute to Sarah, it was said that “she never felt old, as she never looked old; never lost that mental or spiritual strength, in whose decline age is commonly thought to exist.”⁹⁷

Along with works by these women, the Peabody Essex Museum also owns the famous Holingworth/English chair once owned by Mary Holingworth (1652–94). Mary and her husband, Philip English, were both accused

of witchcraft in 1692 but managed to use their wealth and influence to escape. When she was accused, Mary was so convinced she would be put to death that she made arrangements to care for her children's education and for her servants. Her husband was accused nine days later, but through the pleas of friends, they were removed from Salem to Boston where they were imprisoned. According to Mrs. N. S. Bell in her book *Pathways of the Puritans*, "tradition has it that some New York merchant friends sent on a carriage in which Philip and his wife escaped; and that the colonial authorities conveniently closed their eyes."⁹⁸ The following year, the couple returned to Salem where there was rejoicing that they had been spared. But Mary, due to her ill treatment in prison, became an invalid and died at the age of forty-two. In 1783, when their house was torn down, builders found a secret room in the garret "supposed to have been built after the witchcraft furor, as a place of temporary concealment in case of a second hue and cry."⁹⁹

Other items in the Museum's collections having to do with women's history include a sampler by Mary Holingworth; Colonial Revival samplers by Mary Saltonstall Parker (see S31); a sewing table once owned by North Shore author Lucy Larcom (1824–93); a dressing table belonging to Elizabeth Derby West (1762–1814), a leading patron of decorative arts and architecture during Salem's federal period; two paintings by Sophia Peabody Hawthorne (see S13); portrait miniatures by Sarah Lockhart Allen (see S34); and the cart Mary Spencer used to sell her famous "Gibraltar" candy (see S3).

At the Peabody Essex Museum, we remember Louise du Pont Crowninshield (1877–1958) who was born at Winterthur, Delaware. Like many girls of wealthy families, Louise was educated at home and grew up in a family with a tradition of philanthropy and historic preservation. At twenty, she organized a group of women called the Willing Helpers to make clothes for babies in poor families. Louise married Francis Crowninshield in 1900, and began spending her summers in Marblehead. She was instrumental in restoring the Lee Mansion in Marblehead and later the Saugus Ironworks in Saugus, Massachusetts. At the Peabody Essex Museum, Louise helped create a gallery to honor her husband's family, involving herself in the choice and placement of objects. Her clear-headed, decisive, and creative style was said to have been respected by all who knew her, and when she died a memorial concert in Louise's honor was held at the museum.



This worktable of maple and birch was decorated by Mary L. Poor (b. 1806) in oil paints and signed "Mary L. Poor 1821." Decorating worktables and boxes was a fashionable art form for young women between the years of 1812 and 1825.



Louise du Pont Crowninshield honored her husband's family by creating a gallery at the Peabody Essex Museum.

Directions: Exit out of the Pedestrian Mall and cross New Liberty Street. Continue walking on Essex Street and cross Hawthorne Boulevard. Note, off to your left, the statue of Roger Conant, who settled Salem in 1629. Note also Salem's grand Hawthorne Hotel and the Salem Common, where arches were erected and ceremonies took place to welcome President George Washington to Salem in 1789.

S46

Cent Shops and Home of Sarah Narbonne

71 Essex Street

Acquired in 1964 by the Salem Maritime National Historic Site, this was the location of one of Salem's well-known Cent Shops, an institution for three centuries that was not only useful to its customers but one of the few business opportunities available to women. Also known as "Thread and Needle Shops" or "Button

Stores," Cent Shops were run by wives, widows, and single women often out of their homes or from an "ell" attached to the house. They sold mainly dry goods and groceries, but oftentimes stocked an enormous array of items including dolls, sleds, snuff, beads, sheet music, Valentines, gingerbread, ginger beer, sewing supplies, marbles, and candies. Proprietors were quite tied to their shops. When shop owner Sally Rhodes summoned medical help in 1883 to treat a painfully strangulated hernia, she insisted the doctor operate on her at home so she could return to work as soon as possible. Fortunately, her adjacent shop stocked everything the doctor needed from sewing supplies to a fine French cognac for disinfectant.¹⁰⁰ By tradition, Mary Holingsworth English (see S45) had a dry goods shop in an ell of her home before she was arrested for witchcraft in 1692.

The John Ward House, now owned by the Peabody Essex Museum (see S45), also

contained a Cent Shop, as did the House of the Seven Gables (see S1). The last such enterprise, Plummer's Thread and Needle Shop at 248 Essex Street, closed in 1934 on the retirement of Miss Alice Gertrude Skerry.

Sarah Narbonne (1795–1895) was a life-long resident of Salem. She and her siblings were raised by their grandmother and their uncle, Jonathan Andrews Jr., after their parents, Sarah Andrews and Mathew Vincent, died. Sarah remained in her childhood home



Caroline Emmerton commissioned a set of postcards to sell at the House of the Seven Gables, like this one that illustrated a typical Salem Cent Shop.



The oldest part of the Narbonne House dates back to about 1676. The Cent Shop was located under the sloping roof at the back of the house.

after her marriage to Nicholas Narbonne in 1823 and raised the couple's two children here, working for herself as a "sempstress" to earn money for her young family. She inherited the house from her uncle in 1844 when she is also listed as a widow in Essex County records. Always resourceful, Sarah and her sister Mary ran a Cent Shop in the small front room of the house's kitchen lean-to. Architectural analysis conducted by the Park Service shows that the women enlarged the Essex Street door of their shop to accommodate their customers. Many sewing needles, straight pins, and thimbles were recovered archeologically from underneath the floorboards, and the dozens of flower pot fragments and cobble borders found in the backyard during excavation testify to their love of gardening.¹⁰¹

*Directions: Walk along the Park Service's walkway through to Derby Street.
To return to the House of the Seven Gables, turn left.*

End of the Walking Trail

Sites Off the Walking Trail

S47

City Orphan Asylum

89 Lafayette Street

(building no longer standing)

Organized in 1866 by the Sisters of Notre Dame, the Orphan Asylum was conducted by four nuns to shelter orphaned boys and girls of any denomination. At the time, many charitable organizations would only care for American-born, Protestant children. Local writer Lucy H. Cleveland (see S49) described the facility, stating that "about 100 children are cared for here and they attend school in the building. As a rule, they are not kept after they are 12 years old, when the boys . . . are sent to some institution in charge of "The Brothers," and the girls suitably placed and taught till old enough to earn a livelihood."¹⁰² In 1888, when the orphanage was located at 89 Lafayette Street, twelve nuns looked after the children. By 1908, the facility had moved further down Lafayette Street and expanded its services to include "a due amount of education in the common branches of learning."¹⁰³



The City Orphan Asylum took in orphaned children from any religious denomination.

Earlier, in 1805, the Salem Female Charitable Society (see S27) had purchased a home to house orphaned children and an overseeing governess. As Carol S. Lasser wrote in *A "Pleasingly Oppressive" Burden*, in the "society of societies,' [of the time] women's groups distinguished themselves by their pervasive interest in charitable works . . . [and, in Salem,] directed most of their efforts toward a program of aid for 'little gems' who needed their help."¹⁰⁴ They took in girls from ages three to ten whose parents could not support them or who were orphaned, and they were taught to read, write, and perform a wide range of domestic skills before they were placed in private homes as domestic help. By 1837, the society had helped eighty-two girls but in 1838, as indentured domestic help was now considered outmoded, they placed their final charge and closed the house. The organization changed its focus to help indigent widows and remained active well into the twentieth century.

S48

Home of Lucy H. Cleveland

182 Lafayette Street (building no longer standing)

The granddaughter of textile artist Lucy Cleveland (see S45), Lucy H. Cleveland became well known in Salem as a philanthropist and writer about local goings-on. In 1895, showing a well-grounded knowledge of Salem and its philanthropic community, Lucy H. Cleveland wrote a highly detailed monograph on Salem charities with each one's purpose, dates of founding, and a brief history. It was published by the *Salem Gazette* and serves as an invaluable overview of Salem charities at the time. After paying tribute to the hard work of dozens of women and men in Salem charities or public service agencies, Lucy concluded, "It . . . seems very safe and fair to grant to all these, in the absence of absolute knowledge, the one underlying spirit of service to their fellow men . . . it is ever our beacon of light, this common faith in the religion of love and service to humanity, in token of love and faith in a common Father."¹⁰⁵

S49

Home of Aroline Gove

254 Lafayette Street

Aroline Chase Pinkham (1857–1939) was born in Bedford, Massachusetts, the youngest child and only daughter of Isaac and Lydia Estes Pinkham (see S9). Her education took place in the Lynn public schools where she graduated at the head of her class in 1875. She taught for five years at Lynn's Cobbett School, using her earnings to help establish the Lydia E. Pinkham Medicine Company. Aroline was the first treasurer of the family business and held the position for over sixty years. She was particularly interested in the welfare of the company's



Aroline Pinkham Gove was described as a woman of grace, unstudied charm, and superlative devotion to what she thought was right. Her involvement in building the Lydia Pinkham Memorial Clinic serves as a lasting tribute to the work of mother and daughter.

female employees, advocating regularly on their behalf, and became known as a woman of sympathy and unfailing courage. In 1882, Aroline married William Gove who served as a state representative in the Massachusetts legislature, later becoming a member of the Governor's Council. After her husband's death, Aroline oversaw the building of Carcassonne, a mansion in Marblehead whose construction provided much-needed work for tradespeople during the Depression. In 1922, at the cost of sixty thousand dollars, Aroline supervised the building of the Lydia E. Pinkham Memorial Clinic in honor of her mother. Designed to provide health care services to young mothers and their children, the clinic is truly a lasting tribute to the work of mother and daughter. In his memorial address delivered at Aroline's funeral service, the Reverend Bradford E. Gale, minister of the First Unitarian Church, called her "a noble woman who shall long be remembered for her thought of others. A woman of grace, unstudied charm and superlative devotion to what she thought was right. In her presence you felt the strength of her character. Active, vigorous to the last, she died as she expressed a desire to die . . . 'let me die working.'"¹⁰⁶ Later that year, a group of Aroline's friends published this sermon as a tribute to her remarkable life.

S50

Home of Kate Tannatt Woods

166 North Street, "Maple Rest"

Founder and president of the Thought and Work Club (see S23) and active organizer in Salem, Kate Tannatt Woods (1836–1910) was a prolific writer of prose and verse from the age of ten—inspired, perhaps, by her editor father. Many of Kate's stories appeared in the important literary magazines of her day, and she also worked as a journalist for the *Boston Globe* and *Boston Herald*, and as an editor for *Harper's Bizarre* and the *Ladies Home Journal*. Her husband was severely wounded during the Civil War, and Kate's writing supported the family. In his book *Poets of Essex County*, Sidney Perley described her editorial work as "clear, terse and vigorous."¹⁰⁷ Kate was an active member of the Moral Education Association in Boston, and in 1875, she organized a meeting at Old Town Hall in Salem to address the growing problem of lawlessness among young women in the city. This meeting paved the way for the formation of the Salem Moral Education Association, later, the Woman's Friend Society, an organization that operated an employment bureau, a reading room, and a residential facility for young women (see S14). Kate was an original organizer of the General Federation of Women's Clubs, a founder of the Massachusetts State Federation of Women's Clubs, and vice president of the Women's National Press Association.



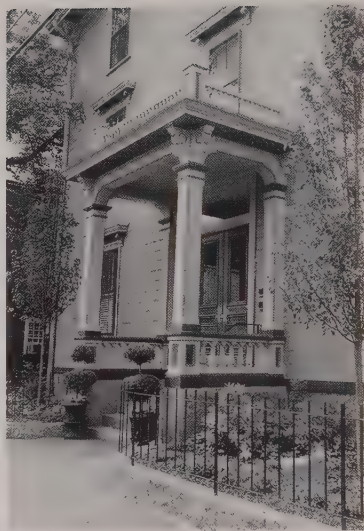
During her lifetime, Kate Tannatt Woods was extraordinarily popular and influential. She founded or was an active member of numerous organizations, and supported her family through editorial and creative writing and editing.

Seamen's Orphan and Children's Friend Society, and the Seamen's Widow and Orphan Association of Salem

7 Carpenter Street

The Seamen's Orphan and Children's Friend Society was organized in 1839 and was located at this site "for the purpose of rescuing from evil, and improving the condition of, such children as are in indigent and suffering circumstances, and not otherwise provided for."¹⁰⁸ Its aim was "to aid American born children or those of Protestant parents. They are admitted to the 'home' as early as 18 months old, and in most cases are not wholly given up by their parents, in which case the latter are expected to pay something towards the board of their child. The children attend the public kindergarten and higher schools in course, and the South Church and Sunday school. If it is possible, when old enough, private homes are found for such girls as are given up to the society, or are orphans, and their interests are guarded by the 'Home' management till they are 18 years of age. The boys are not kept after they are seven years old, and . . . the most perplexing question is the satisfactory disposition of these children."¹⁰⁹ A few years later, in 1844, the Ladies Seamen's Friend Society was organized.

Earlier, in 1833, a group of women met at Hamilton Hall "for the purpose of forming a Society to be called the Seamen's Widow and Orphan Association of Salem."¹¹⁰ In their by-laws, the founders wrote, "Among the afflicted of our fellow creatures, none have a greater claim upon our sympathies than the destitute Widows and Orphans of Seamen. To be the blessed instrument of Divine Providence in making good the promises of God to this afflicted class, is a privilege equally desirable and honorable to the benevolent heart. And with the promise of God to encourage us, we, the subscribers, agree to associate for the purpose of devising and adopting such measures as may seem best calculated to ameliorate the condition of the Fatherless and Widow."¹¹¹ "Ladies" could join for fifty cents a year, or ten dollars to become a life member. In 1837, "Gentlemen" were invited to subscribe one dollar annually or twenty dollars for life membership. The number of widows assisted during their first year of operation was one hundred and thirty-nine; the amount given to their care was six hundred and eighty-four dollars.



Fathers and husbands were lost at sea throughout Salem's history, and many organizations, like the Seamen's Orphan and Children's Friend Society, were established to help loved ones cope with their loss. The Ladies Seamen's Friend Society and Seamen's Widow and Orphan Association of Salem are two more examples of women's organizations that considered it "a privilege equally desirable and honorable to the benevolent heart" to help those in need.

Esther Mack and Mack Industrial School

17 Pickman Street

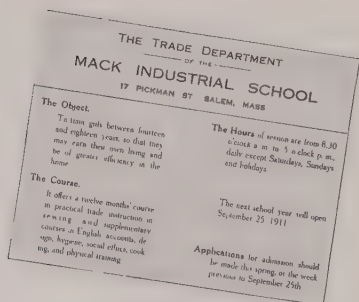
At the time of her death in 1884,

Esther C. Mack made a bequest in her will for the establishment of a school to provide employment training for women. Her wish was carried out in 1897 when the Mack Industrial School was organized by her friend Alfred Stone and a committee of prominent Salem women. By 1908, enrollment had grown to more than five hundred students.

Young women between the ages of fourteen and eighteen wishing to become seamstresses or dressmakers' assistants enrolled in a

twelve-month, five-day a week course that also included a three-month apprenticeship

in the field. The school also offered classes in millinery, embroidery, gardening, domestic skills, English, arithmetic, hygiene, and physical training. As the *Boston Globe* reported in 1906, "girls of Salem were to be taught useful and ornamental arts as well as occupations by which they could support themselves honestly and profitably."¹¹² This brick residence was purchased and utilized for the school until the late 1920s.



Esther Mack's wish to provide employment training for girls and young women was realized in 1897 when the Mack Industrial School was organized by her friend Alfred Stone. Advertisements, like this one from 1911, attracted hundreds of students.

End of the Salem Women's Heritage Trail

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City Clerk
Salem City Hall
93 Washington Street
Salem, MA 01970
978-745-9595

Registry of Deeds and Probate
for Essex County
36 Federal Street
Salem, MA 01970
978-741-0201

Higginson Book Company
128 Washington Street
Salem, MA 01970
978-745-7170

Phillips Library
Peabody Essex Museum
134 Essex Street
Salem, MA 01970
978-745-9500 x3053

Salem Athenæum
337 Essex Street
Salem, MA 01970
978-744-2540

Salem Room
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"The idea of the incapability of women is . . . totally inadmissible . . . to argue against facts, is indeed contending with both wind and tide; and, borne down by accumulating examples, conviction of the utility of the present plans will pervade the public mind, and not a dissenting voice will be heard."

—*Judith Sargent Murray (1751–1820) (see S18)*

"A child is not a finite mass to be molded, or a blank paper to be written upon at another's will. It is a living subject whose own cooperation—or at least willingness—is to be conciliated and made instrumental to the end in view."

—*Elizabeth Palmer Peabody (1804–94) (see S13)*

"Talked to the children to-day about the noble Tousaaint [L'Ouverture]. They listened very attentively. It is well that they should know what one of their own color c'd do for his race. I long to inspire them with courage and ambition (of a noble sort), and high purpose."

—*Charlotte Forten (1838–1914) (see S38)*

"If suffrage for a man cannot be infringed upon even once without doing him an injury, can we deny it to women altogether and yet do them no wrong? If women had ever consented to be governed by us, our rule over them would of course be just. But women have never given any such consent . . . the existing subjection of women is merely what remains of the former universal slavery of women, and the slavery of women at the time of its existence was deemed by the very best and noblest of men to be as natural a state for women as their present state of subjection is now deemed by any of us men to be their natural condition."

—*William I. Bowditch (see S17)*



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If you know of someone we left out, or if you have
comments or suggestions, please contact the
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Thank you.

Salem Women's Heritage Trail

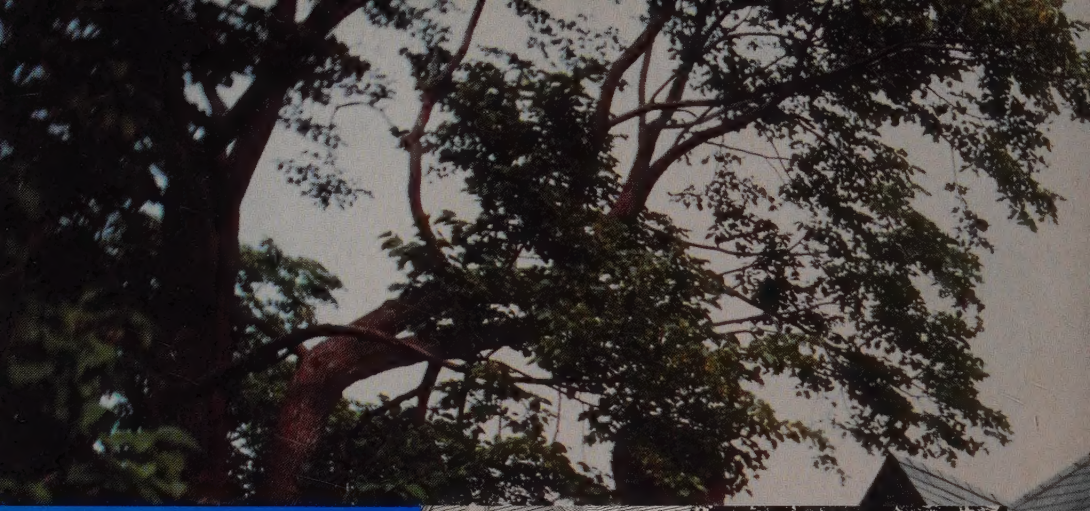
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The Salem Women's
Heritage Trail Walking
Trail begins on page 9.



Costumed
interpreters
are a familiar
site in Salem.





Since Salem was founded in 1629 as “Naumkeag,” women have been an integral part of its development from a small fishing village, to a leading maritime trading port, to a center of industry, to what it is today—a thriving city that celebrates its past while it builds its future.

In this book, you will learn about almost three hundred women and women’s organizations that helped create the City of Salem. We celebrate their achievements, and honor their legacies.

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